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F. H. Van-Hove fecit
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A BRIEF INTRODUCTION TO THE SKILL OF MUSICK:

IN THREE BOOKS.

THE FIRST:
The *Grounds* and *Rules* of *MUSICK*, according to the *Gam-ut* and other Principles thereof.

THE SECOND:
Instructions for the *Bass-Viol*, and also for the *Treble-Violin:*
WITH
LESSONS *for* BEGINNERS.

By *JOHN PLAYFORD*, Philo-Musicæ.

THE THIRD:
The Art of *Descant*, or Composing Musick in Parts. By Dr. *Tho. Campion.*
With Annotations thereon, by Mr. Chr. Simpson.

London, Printed by *William Godbid* for *John Playford*, and are to be Sold at his Shop in the *Temple*. 1670.

Preface to all Lovers of MUSICK.

MUSICK *in Antient times was held in as great Estimation Reverence and Honour (by the most Noble and Virtuous Persons) as any of the Liberal Sciences whatsoever, for the manifold uses thereof, conducing to the life of man: The Philosophers accounted it an invention of the gods, bestowing it on men to make them better conditioned than bare Nature afforded, and concludes a special necessity thereof in the education of children, partly from its natural delight, and partly from the efficacy it hath in moving the affections to Virtue: Therefore those who intend the Practice thereof, must allow Musick to be the gift of God, yet (like other his Graces and Benefits) it is not given to the Idle, but they must reach it with the hand of Industry, by putting in practice the Works and Inventions of skilful Artists; for meerly to Speak and Sing are of Nature, and this double use of the Articulate voyce, the rudest Swains of all Nations do make: But to speak well, and Sing well, are of Art; Therefore when I had considered the great want of Books of this Divine Art of Musick in our own*

language, it was a great motive to me to undertake this Work, though I must confess our Nation is at this time plentifully stored with learned and skilful Men in this Science, better able than my self to have undertaken this Task, but their slowness and modesty (being, as I conceive, unwilling to appear in print about so small a matter) has made me adventure on it, though with the danger of not being so well done as they might have performed it: The rather induced thereunto, for that the Prescription of Rules of all Arts and Sciences ought to be delivered in plain and brief language, and not in flowers of Eloquence, which Maxime I have followed: For after the most brief plain and easie method I could invent, I have here set down the Grounds *of* Musick, *omitting nothing in this Art which I did conceive was necessary for the Practice of young Beginners, both for* Vocal *and* Instrumental *Musick. The Work as it is, I must confess is not all my own, some part thereof being collected out of other Authors which have written on this Subject, the which I hope will make it more approved. And if in the whole I gain thy ingenuous Acceptance, it will further encourage me to do thee more Service in this nature.*

Thine

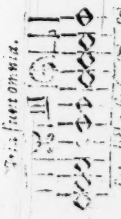
JOHN PLAYFORD.

OF MUSICK

In General: And Of its Divine and Civil USES.

MUSICK *is an Art unsearchable, Divine, and excellent; by which a true Concordance of Sounds, or Harmony is produced, that rejoyceth and cheareth the hearts of men: And hath in all Ages and in all Countries been highly reverenced and esteemed; By the* Jews, *for Religion and Divine Worship in the Service of God, as appears by Scripture; By the* Grecians *and* Romans, *to induce Virtue and Gravity, and to incite to Courage and Valour. Great Disputes were among those Ethnick Authors, about the first Inventor; some for* Orpheus, *some* Lynus, *both fameus Poets and Musicians; others for* Amphion, *whose Musick drew stones to the Building of the Walls of* Thebes, *as* Orpheus *had by the Harmonious touch of his Harp, moved the Wild Beasts and Trees to Dance: But the true meaning thereof is, that by virtue of their* Musick, *and their wise and pleasing Musical* Poems, *the one brought the Savage and Beastlike* Thracians *to Humanity and Gentleness; the other perswaded the rude and careless* Thebans *to the fortifying of their City, and to a civil Conversation: The* Egyptians, *to* Apollo, *attributing the first invention of the Harp to him; and certainly*

tainly they had an high eſteem of the excellency of Muſick *to make* Apollo, *who was the God of Wiſdome to be the God of* Muſick: *But the People of God do truly acknowledge a far more ancient Inventor of this Divine Art* (Jubal *the ſixth from* Adam) who, *as it is recorded,* Gen. 4. 27. was the Father of all that handle the Harp and Organ: *St.* Auguſtine *goeth yet further, ſhewing that it is the Gift of God himſelf, and a repreſentation or Admonition of the ſweet conſent and Harmony which his Wiſdom hath made in the Creation and Adminiſtration of the World. And well it may be termed a Divine and Myſterious Art, for among all thoſe rare Arts and Sciences, with which God hath endowed men, this of* Muſick *is the moſt ſublime and excellent, for its wonderful Effects and Inventions: It hath been the Study of Millions of Men for many Thouſands of Years; yet none ever attained the full ſcope and perfection thereof, but after all their deep Search and Laborious Studies, there appeared ſtill new matter for their Inventions; and, which is moſt wonderful, that the whole Myſtery of this Art is comprized in the compaſs of three Notes or Sounds, which is moſt ingeniouſly obſerved by the Learned and Excellent Maſter in this Art, Mr.* Chriſtopher Simpſon, *Diviſion Violiſt, in theſe words, All Sounds that can* pag. 18.



poſſibly be joyned at once together in Muſical Concordance, are ſtill but the reiterated Harmony *of* Three: *A ſignificant Emblem of that ſupreme and incomprehenſible Trinity,* Three in one, *Governing and Diſpoſing the whole Machine of the World, with all its*

included

cluded Parts in a perfect Harmony: For in the Harmony of Sounds, there is ſome great and hidden Myſtery above what hath been yet Diſcovered.

*Nature which is the vaſt Creation's Soul,
That ſteady curious Agent in the whole,
The Art of Heaven, the order of this frame,
Is only *Muſick* in another name. (own,
And as ſome *King* conquering what was his
Hath choice of ſeveral Titles to his Crown;
So *Harmony* on this ſcore now, that then,
Yet ſtill is all that takes and governs Men.
Beauty is but *Compoſure*; and we find
Content is but the *Concord* of the Mind;
Friendſhip the *Uniſon* of well tun'd Hearts;
Honour's the *Chorus* of the Nobleſt Parts:
And all the World, on which we can reflect
Muſick to the Ear, or to the Intellect.

* Mrs. *Cath. Phillips* in her *Encom.* on Mr. *Hen. Lawes* 2d. Book of *Ayres.*

Nor hath there yet been any Reaſon given of that Sympathy in Sounds, That the String of a Viol *being ſtruck, and another* Viol *laid at a Diſtance, and tuned in Concordance to it, the ſame ſtrings thereof, ſhould ſound and move in a Sympathy with the other, though not touch'd. Nor that the ſound of a* Sackbut *or* Trumpet, *ſhould by a ſtronger Emiſſion of breath, skip from Concord to Concord before you can force it into any Graduation of Tones or Notes. More obſervations of the Myſtery of Sounds is learnedly diſcourſed by the Lord* Bacon *in his* Nat. Hiſt. 2. Cent. Chap. 1. Ath. Kirkerus *a Learned Writer, reports, That in* Calabria, *and other parts of* Italy, *there is a poyſonous Spi-*

der called the Tarantula, *by which such as are bitten fall into a frensie of madness and laughter, to allay the immoderate passion thereof,* Musick *is the speedy Remedy and Cure, for which they have solemn Songs and Tunes.*

The first and chief Use of Musick *is for the Service and Praise of God, whose gift it is. The second Use is for the Solace of Men, which as it is agreeable unto Nature, so it is allowed by God as a temporal blessing to recreate and cheer Men after long Study and weary Labour in their Vocations, as the Philosopher adviseth,* Musica Medicina est molestiæ illius quæ per labores suscipitur. *Nor doth* Musick *only delight the mind, but also conduceth much to bodily health, by the exercise of the Voyce in Song, which doth clear and strengthen the Lungs, and if to it be also joyned the exercise of the Limbs, none need fear* Asthma *or* Consumption; *The want of which exercise, is often the death of many Students: Also much benefit hath been found thereby, by such as have been troubled with defects in Speech, as Stammering and bad Utterance. If God hath granted so much benefit to Men by the Civil Exercise, sure the Heavenly and Divine Use will much redound to our eternal comfort, if with our Voyces we joyn our Hearts when we sing in his Holy Place, which hath been the Practice of his Church in all Ages: For as Venerable* Bede *writeth,* No Science but Musick, may enter the Doors of the Church. *Which Practical use of* Musick *in the Worship and Service of God, may easily be proved; for we have the same Foundation with other Points of Christian Religion (the evidence of Gods Word, and the Practice of the Church in all Ages.) The Scripture is plentifully stored with records thereof. In the Infancy of the*

Church,

Church, Moſes, Merian, Deborah, *all ſung Pſalms of Praiſes for Deliverances; but when the People of God came to a ſettled and peaceable condition, as in the dayes of Holy* David, *you ſeldome meet him without an Inſtrument in his hand, and a Pſalm in his mouth. He was one in whom the Spirit of God delighted to Dwell, for no evil Spirit will abide to tarry where* Muſick *and Harmony are lodged: For when* David *played before* Saul, *the evil ſpirit departed immediately. This power of* Muſick *againſt evil ſpirits*, Luther *ſeemeth to think that it doth ſtill remain*; "Scimus *(ſaith he)* Muſicam Dæmonibus etiam inviſam & intollerabilem eſſe. *We know that* Muſick *is* "*moſt dreadful and intollerable to the Devils. If God himſelf delights in this Harmony of his Creatures, ſhall Man, whoſe breath is in his noſtrils, deſpiſe that which the ever-living God ſeems to delight in? It appears alſo in Scripture, that Kings went to Battel, and Prophets did Propheſie with* Muſick, 2 Chron. *ch.* 20. *v.* 21. *Jehoſaphat* when he had conſulted with the People, He appointed Singers unto the Lord, which went before his Army, *&c.* 2 Kings, *ch.* 3. Eliſha *could not Propheſie until an Inſtrument was brought to him and played on:* But now bring me a Miniſtrel; and it came to paſs when the Miniſtrel played, the hand of the Lord came upon him and he Propheſied. *And in the* 10 *Chapter of the* 1 *of* Samuel, *v.* 5. Thou ſhalt meet a Company of Prophets coming down with a Pſaltry, and a Tabret, and a Pipe, and a Harp before them, and they ſhall Propheſie, *&c. And at the Dedication of the Temple by* Solomon, *how acceptable* Muſick *was unto Almighty God, you may read at large* 2 Chron. *chap.* 5. *It continued in*

the Church of the Jews *until the Destruction of their Temple and Nation by* Titus *and* Vespasian, *as a token of Gods Favour unto them while they obeyed and served him; as in* Hosea 12. 5. She shall sing as in the dayes of her Youth, and as in the day when she came out of *Egypt*; *whereas when they forsook God and followed Idols, he threatneth the taking away thereof, as in the* 5 *chap of* Hosea, *v.* 11. I will cause their mirth to cease, *&c. Our Blessed Saviour left Example thereof,* Mat. 26. 30. And when they had Sung an Hymn or Psalm, *&c. St.* Paul, Acts 16. *sung Psalms in Prison; and in his Epistles* Eph. 5. 19. 1 Cor. 14. 15. *he moveth the same; and St.* James 5. *&* 12. *commandeth the like use thereof.* Peter Martyr *proveth* Musick *to be in use in the Christian Church from the dayes of the Apostles, because* Plinius Secund *writ to* Trajan, *That the Christians did* Hymnos antelucanos Christo suo Canere; *Sing Praises unto their Christ before Day-light.* Theodoret *records in his* Eccles. Hist lib. 2. c. 24. *That in the Church of* Antioch *(where the Disciples were first called Christians) Those devout Bishops,* Flavianus *and* Diodorus, *Ordained that the Psalms of* David *should be Sung in Course by a Quire of Singing-Men, divided into two parts; which Order was soon after followed by most of the Christian Churches.* Isidorus *affirmeth, That the* Greeks *accordingly did first Compose their* Antiphons *(two Choirs Singing by Course like the two Cherubims answering one another in their* Halleluiahs *)* *St.* Augustine *in his* Confession, lib. 9. cap. 6. *speaking of his Baptizing at* Milan, *thus Confesseth to God;* O how I wept at thy Hymns and Songs! being vehemently moved with the Voyces of thy sweet sound-

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ing Church, thoſe Voyces did pierce mine Ears, and thy Truth diſtilled into my heart, and thereby was inflamed in me a love of Piety; the Tears trickled down my Eyes, and with them I was in a happy condition, *&c. Thoſe who ſhall conſult the Writings of all the Primitive Fathers, ſhall ſcarce meet with one that doth not Write of the Divine Uſe of* Muſick *in Chriſtian Churches: and yet true it is, that ſome of them did find fault with ſome abuſes thereof in the Service of God (and ſo they would now if they were alive:) But that condemneth the right Uſe thereof no more than the Holy Supper is condemned by St.* Paul, *while he blamed thoſe who ſhamefully profaned it. Eccleſiaſtical Writers have given an account alſo of the great Eſteem and Honour the Chriſtian Emperours, Kings, and Princes, in all Ages have had of this Divine Science of* Muſick. Conſtantine *the Great, and* Theodoſius, *would both of them begin the Divine Hymns, and ſing in the midſt of the Chriſtian Congregations.* Juſtinian *the Emperour Compoſed an Hymn to be ſung in the Church of* Conſtantinople, *which began,* To the only Begotten Son and Word of God.

Of Charles *the Great it is recorded, that he went often into the Pſalmody and ſung himſelf, and appointed his Sons and other Princes what Pſalms and Hymns ſhould be Sung. But to come nearer home to our own Countrey and Kingdom of* England, *who as the Antients of other Nations have had* Muſick *in high Eſteem and Reverence, eſteeming the Profeſſors thereof as Prophets and Wiſemen among them, as is ſhewed in* Eccleſiaſticus, Chap. 44. v. 4. That they were the Leaders of the People by their Councel, and

and by their knowledge of Learning meet for the People; Wise and Eloquent in their Instructions, such as found out Musical Tunes, and recited Verses, *&c. So as our Ancestors tell us, there were among the* Britains *of this Island, who had* Musicians *before they had* Books; *And the* Romans *that Invaded us (who were not too forward to magnifie other Nations) confess what power the* Druyds *and* Bards *had over the Peoples affections, by recording in Songs the Deeds of Heroick Spirits, their Laws and Religion being Sung in Tunes, and so (without Letters) transmitted to Posterity, wherein they were so dexterous that their Neighbours of* Gaul *came hither to learn it.* Alfred *a* Saxon *King of this Land was well skill'd in all manner of Learning; but in his Skill and Knowledge of* Musick *he took most delight.* *King Henry *the Eighth did much advance* Musick *in the first part of his Reign, when his mind was more intent upon Arts and Sciences, at which time he invited the best Masters out of* Italy *and other Countries, whereby he grew to great Knowledge therein, of which he gave Testimony by Composing with his own Hand two entire Services of five and six Parts, which were often sung in his Chappel; since whose time it hath prospered much in this Kingdom, by the encouragement given in the several Reigns of his Successors.* Edward *the Sixth was a Lover and Encourager thereof, if we may believe* Christopher Tye, *Dr. in* Musick, *and of the Chappel, who put the* Acts *of the* Apostles *in Meetre, and Composed the same to be sung in four Parts, which he Printed and Dedicated to the King, one of which Books I have in my Study: his Epistle begins thus, of which two Stanzaes may suffice.*

Lord *Herbert* on the Life and Reign of *Henry* VIII.

Com-

Considering well, most Godly King,
The Zeal and perfect Love
Your Grace doth bear to each good thing
That given is from above.

That such good things your Grace might move
Your Lute when ye allay,
Instead of Songs of wanton Love,
These Stories then to play.

Queen Elizabeth *was not only a Lover of this Art, but a good Proficient therein, and I have been informed by an ancient Musician and her Servant, that she did often recreate her self on an excellent Instrument called the* Poliphant, *not much unlike a Lute, but strung with wire: Nor did she delight only in the Civil, but took especial care for the Divine use thereof in the Worship and Service of God, as appears in her* Injunctions *Printed* 1559. Injunct. 49.

Item, Because in divers Collegiate and also some Parish-Churches heretofore, there hath been Livings appointed for the maintenance of Men and Children, to use Singing in the Church; by means whereof, the laudable Service of Musick hath been had in Estimation, and preserved in knowledge, &c.

The Queens Majesty neither meaning in any wise the decay of any thing, that might tend to the use and continuance of the

the said Science: Neither to have the same in any part so abused in the Church that thereby the Common-Prayer should be the worse understood of the Hearers: Willeth and Commandeth, that first, no Alteration be made of such Assignments of Livings, as heretofore hath been appointed to the use of Singing or Musick in the Church, but that the same do remain, &c.

Charles *the Ninth of* France, *out of his great love and affection to* Musick, *did establish a Musical Academy, and the Constitutions thereof, and confirmed the same with his own hand and Seal, professing himself Protector and first Auditor. The like did our second* Solomon *King* James *to the Musicians of* London, *granting them his Letters Patents, for a Society and Corporation. And gave them for their Arms* Azure, a Swan Argent, within a Tressure Counterflour, Or; and in a Chief, Gules, a Rose between two Lyons, Or; *and for their* Crest *the Sign* (*called by Astronomers*) *the* Orphean Lyre. *In the Schools in* Oxford, *one is Assigned to this Divine Science, with an Annual Allowance to the Master, who is styled the Musick Professor* (*which place is deservedly at this time conferred on, and enjoyed by* John Wilson *Dr. in Musick*;) *And I do observe Musick to be of such veneration in both our Universities, that no other Liberal Science is Honoured with the Degree and Title of Batchelour or Doctor. Another Established for this Divine Science, is in* Gresham Colledge, London, *erected by that Honour-*

of

of his Countrey Sir Thomas Gresham *for a weekly Musical Lecture.*

Nor was his late Sacred Majesty, and blessed Martyr King Charles *the first, behind any of his Predecessors both for his Skil and Love of this Divine Art, especially in the Service of Almighty God, which with much Love and Zeal he would hear reverently performed, and often appointed the Service and Anthems himself, being by his Knowledge in* Musick *a Competent Judge therein, and much delighted to hear that excellently Composed Service of Dr.* William Child, *called his* Sharp Service. *And for Instrumental* Musick, *none pleased him like those incomparable Fantasies for one* Violin *and* Bass-Viol *to the* Organ, *Composed by Mr.* Coperario. *And this his Love of* Musick *here on Earth, did argue his Soul was Angelical, and inspired from above with Celestial Joyes; in the glorious fruition of which, he now undoubtedly as a King, Saint, and Martyr, here on earth, sings Hallelujahs and Triumphs to the King of Kings in Heaven.*

Of whose Virtues and Piety (by the infinite mercy of Almighty God) this Kingdom now enjoyes a Living Example in his Son, and our Dread Sovereign, Charles *the Second, whom God long preserve, whose Love of this Divine Art appears by his Encouragement of it and all Professors thereof, especially in His bountiful Augmentation of the Annual Allowances of the Gentlemen of His Chappel: Which Example, if it were followed by the Bishops, Deans and Prebends of our Cathedral Churches in this Kingdom, it would much encourage Men of this Art, (who are there appointed to Sing Hymns and Anthems of Praises to Almighty God) to be more studious and excellent*

in

in that duty, and would take off that contempt which is by the vulgar and ignorant cast upon them for their mean performances and poverty: but it is a grief to them and to all good Christians, that the Worship of God should be so scorned by blind Zealots of this Age, because they understand it not, and are all for Preaching, I would have such take notice of the words of a Learned Divine in his Pulpit, That Prayer shall cease, and Preaching shall cease, but Praising of God shall never cease: *Prayer is a Duty of Time, but Praising of God is a Service of Eternity; Prayer often tends to our own Good, but Glorifying and Praising God looks entirely at his Glory. To sing Praises is an Angelical Office, to be in Paradise, to taste the first fruits of heaven here upon earth. The* Seraphins *of the Supreme Order, veil their faces and feet, and fly as they sing, in testimony of Affection and Longing to draw near to God, they being as it were chief Chantors leading the Song, all the* Chorus *of Angels accompanying them with harmonious and according Voyces, with incredible gladness, and exaltation of Spirit. Therefore, when I consider, That the exercise of Arts fail, yet in heaven, so long as there is a God to praise, so long will there be* Musick *even to Eternity: who then can deny* Musick *to be a Divine and Heavenly Science? Do not those little Choristers of the Air, the Birds, delight to Chirp and quaver out their pleasant Notes at the approach of the Spring, as if they were sent by God to tell us the good Tydings. Observe the little* Lark, *which by a natural instinct of Gratitude and Duty to the Glory of his Creator, will ever and anon be mounting up heavenward as high as his wings will bear him, and when he hath warbled out his melody, and spent himself with the sweetest and strongest strains of his strength, descend to*

his

his Flock, who preſently ſend up another Choriſter to ſupply this Divine Service. It is the obſervation of a Learned Author, That Muſick *is uſed only of the moſt Aerial Creatures, Loved and underſtood by man.* Ælianus *writeth in his* Hiſt. Animal. l. 10. c. 29. "Ex omnibus Animalibus Aſinum ad harmoniam factum non "eſſe. *That of all beaſts there is none that is not delighted "with Harmony but only the Aſs.* Hen. Stephanus *reports,* That he ſaw a Lyon in *London* leave his meat to hear *Muſick. If irrational Creatures ſo naturally love and are delighted with* Muſick, *ſhall not rational Man, who is endued with the knowledge thereof above all other Creatures? The Philoſopher ſays, not to be* animal muſicum, *is not to be* animal rationale. *The* Italians *have a Proverb,* God loves not him whom he hath not made to love *Muſick. I have heard ſome object, that* Muſick *is hurtful to Youth, by wanton and laſcivious Songs; but this I deny, for take away thoſe Ditties, and either Sing or Play thoſe Notes, and you ſhall find nothing but innocency and harmony in them. It as not only my wiſh, but all that are true Lovers of* Muſick, *that there were no rooms for ſuch in* England. *But I conclude with the expreſſion of Mr.* Owen Feltham *in his* Reſolves, We find that in Heaven there is *Muſick* and *Halleluiahs* ſung. I believe it is an helper both to good and ill, and will therefore honour it when it *moves* to *Virtue*, and beware of it when it would *flatter* into *Vice.*

Hom. Odyſſ.

Ex omnibus enim hominibus Mortalibus MUSICI
Honore digni ſunt & REVERENTIA.

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AN

AN INTRODUCTION To the Skill of MUSICK.

CHAP. I.

Of the Scale of Muſick called the Gam-Vt.

THE *Gam-Vt* is the Ground of all *Muſick*, both *Vocal* and *Inſtrumental*; and (as *Ornithoparcus* reporteth) it was compoſed by *Guido Aretinus* about the year 900. who (out of ſix ſillables in the Saphick of the Hymn of St. *Johan. Baptiſta*) framed his Muſical *Scale* ſet down in thoſe ſix ſillables, as Names for the ſix Muſical Notes.

VT queant laxis REſonare fibris
MIra geſtorum FAmuli tuorum
SOLve poluti LAbii reatum.

Vt Re Mi Fa Sol La Vt Re Sol La

Another thus,

VT RElivet MIſerum FAtum SOLitumque LAborem.

Theſe ſix Notes were thus uſed for many years paſt in that order, *aſcending* and *deſcending*; but in theſe latter times, four are only in Uſe, the which are *Sol*, *La*, *Mi*, *Fa*; ſo that *Vt* and *Re* is now changed into *Sol* and *La*, four being found ſufficient for expreſſing the ſeveral ſounds, and leſs burthenſome for the Memory of Practitioners.

Beſides the Names of theſe *Notes*, there is uſed in our *Scale* of Muſick, called the *Gam-Vt*, ſeven Letters of

the *Alphabet*, which are set in the first Column, at the beginning of each *Rule* and *Space*, as *G. A. B. C. D. E. F.* And of these there are three *Septenaries* ascending one above the other, *G.* being put first, which is accorrding to the third Letter in the *Greek Alphabet*, called *Gamma*, and is made thus Γ, that the first derivation thereof was from the ancient *Greeks*, as you may see in the *Scale* at the end of this Chapter.

These seven Letters of the *Alphabet* are called seven *Cliffs*, or more properly *Cleaves*; the other Names and Syllables adjoyned to them, are the *Notes*; And by these three *Septenaries* is distinguished three several *Parts* of Musick which the *Scale* is divided into: First the *Basse*, which is the lowest part; the Second the *Mean*, or middle part; the Third the *Treble* or highest part; so that according to these three *Septenaries*, *Gamut* is the lowest Note, and *Ela* the highest. And this the usual *Gamuts* in Mr. *Morley* and others, did not exceed; but it is well known that there is many Notes in use, both above and below, which exceed that compass, and that both in *Vocal* and *Instrumental* Musick, which ought not to be omitted; for the Compass of Musick is not to be confin'd: And though there be but three *Septenaries* of *Notes* in the Example of the *Gam-ut*, which amount to the Compass of One and Twenty Notes or Sounds; yet in the *Treble* or highest part, as occasion requires, you may *ascend* more Notes, for it is the same over again, only eight Notes higher: Or in your *Basse* or lowest part, you may *descend* the like Notes lower than *Gam-ut*, as the Compass of the *Voyce* or *Instrument* is able to extend, the which will be the same, and only *Eights* to those above: And these Notes of Addition are usually thus distinguished.

Those

Those above *Ela* are called Notes in *Alt*, as *F fa ut*, and *G sol re ut*, *&c.* in *Alt*. And those below *Gam-ut* are called *double Notes*, as *double F fa ut*, *E la mi*, *&c.* as being *Eights* or *Diapasons* to those above *Gam-ut*. I have therefore in the Table of the *Gam-ut* in this Book, expressed them with double Letters in their right places.

The *Gam-ut* is drawn upon fourteen Rules and their Spaces, and do comprehend all Notes or Sounds usual in Musick, either *Vocal* or *Instrumental*, yet when any of the parts which it is divided into, *viz. Treble*, *Mean*, or *Tenor*, and *Basse*, shall come to be prick'd out by it self, in *Songs* or *Lessons*, either for *Voyce* or *Instrument*, *five lines* is only usual, for one of those Parts, as being sufficient to contain the compass of Notes thereto belonging: And if there be any Notes that extend higher or lower, it is usual to add a *line* in that place with a *Pen*.

But all *Lessons* for the *Organ*, *Virginals*, or *Harp*, two staves of six lines together are required, one for the left hand, or lower *Keys*, the other for the right hand or upper *Keys*.

Therefore he that means to understand what he Sings or Plays, must study to be perfect in the knowledge of the *Scale* or *Gam-ut*, and to have it perfectly in his memory without Book, both forwards and backwards, and to distingnish the *Cliffs* and *Notes* as they be in Rule or Space: For knowing the Notes Places, their Names are easily known.

Also, on the right side of this following Table of the *Scale* or *Gam-ut* there is set four Columns. The first the Alphabetical Letters or *Cliffs*, The other three sheweth the Names of the *Notes* Ascending and De-

ſcending, according to their ſeveral Names and *Keyes.*

In the ſecond Column is ſet the Names of the *Notes* as they be called, when is *B duralis* or *B ſharp*, as having no *flat* in *B mi*; and then your Notes are called as they are ſet there on the Rules and Spaces aſcending; the third Column is *B proper* or *B naturalis*, which hath a *B flat* in *B mi* only, which is put at the beginning of the line with the *Cliff*, and there you have alſo the Names as they are called on Rule and Space: Fourth Column is the Notes, called *B fa* or *B mollaris*, having two *b flats* the one in *B mi*, the other in *E la mi*, placed as the other; by obſerving of which you have a certain Rule for the Names of the Notes in any part, be it *Treble*, *Mean*, *Tenor* or *Baſſe*.

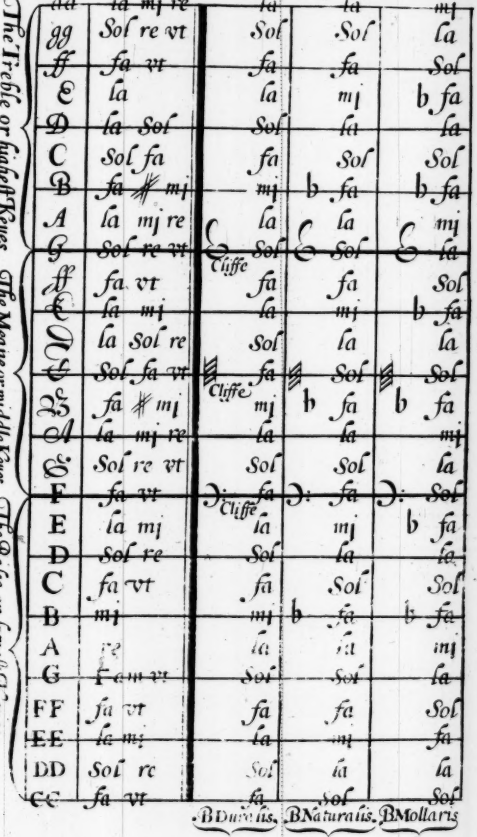
In theſe Three obſerve this for a general Rule, that what name the Note hath, the ſame name properly hath his Eight above or below, be it either in *Treble*, *Mean*, *Tenor* or *Baſſe*.

There is an old *Meetre*, though not very common, yet it contains a true Rule of the Theorick part of Muſick, which is neceſſary to be obſerved by young Beginners, and as it falls in our ſeveral Chapters I ſhall inſert it: It begins thus:

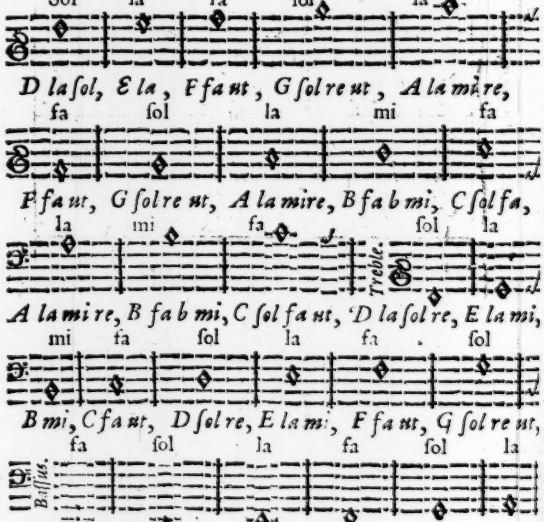
TO attain the Skill of Muſicks Art,
Learn Gam-Vt *up and down by heart,*
Thereby to learn your Rules and Spaces,
Notes Names are known, knowing their places.

THE

THE GAMVT, OR SCALE OF MUSICK.



A Second Table of the Scale *of* Muſick *called the* Gam-Vt, *in which every* Key *or* Note *is put in his proper place upon the* five lines, *according to the two uſual ſigned* Cleaves *or* Cliffs, viz. *the* Baſſe *and the* Treble, *Aſcending from the loweſt* Note *of the* Baſſe, *to the higheſt in the* Treble.



CHAP.

CHAP. II.
Of the Cliffs *or* Cleaves.

IN this *Gam-ut* (as I ſaid before) is contained three *Septenaries* of Letters, which are *G. A. B. C. D. E. F.* Theſe ſeven Letters are ſet at the beginning of each Rule and Space, and are called ſeven *Cleaves*; of theſe ſeven, four is only uſual, the which are uſually placed at the beginning of every line of the Song or Leſſon, either Vocal or Inſtrumental. The firſt is called the *F fa ut Cleave* or *Cliff*, which is only proper to the *Baſſe* or *loweſt part*, and is thus marked 𝄢 on the fourth line at the beginning of Songs or Leſſons. The ſecond is the *C ſol fa ut*, which is proper to the middle or inner parts; as *Tenor*, *Counter-tenor*, or *Mean*, and he is thus ſigned or marked 𝄡. The third is the *G ſol re ut Cleave* or *Cliff*, which is only proper to the *Treble*, or higheſt, and is ſigned or marked thus 𝄞 on the ſecond line of the Songs or Leſſons.

Theſe three *Cliffs* are called the three *ſigned Cliffs*, becauſe they are alwaies ſet at the beginning of the Lines on which is prickt the Song or Leſſon; (for *Cleave* is derived from *Clavis*, which ſignifies a *Key.*) From the place of this *Cliff*, the places of all the other Notes in your Song or Leſſons are underſtood by proving your Notes from it, according to the Rule of the *Gam-ut*.

The fourth *Cliff* is the *B Cliff*, which is proper to all parts, as being of two natures or properties, that is to ſay, *Flat* and *Sharp*, and doth only ſerve for that purpoſe, for the *flatting* and *ſharping* of Notes, and

therefore he is called *B fa*, *B mi*; the *B fa* ſignifies *flat*, the *B mi ſharp*: The *B fa*, or *B flat*, is known on Rule or Space by this mark (♭) and the *B mi* (which is *ſharp*) by this (♯)

But theſe two Rules you are to obſerve of them both: Firſt the *B fa*, or *B flat* doth alter both the name and property of the Notes before which it is placed, and is called *Fa*, making it a half *tone* or *ſound* lower than it was before.

Secondly, the *B mi* or *B ſharp*, alters the property of the Notes before which he is placed, but not the name; for he is uſually placed either before *Fa* or *Sol*, and they retain their Name ſtill, but their Sound is raiſed half a *tone* or *ſound* higher.

Laſtly, note that theſe two *B Cliffs* are placed not only at the beginning of the Lines with the other *Cliff*, but is uſually put to ſeveral Notes in the middle of any Song or Leſſon, for the Flatting and Sharping of Notes, as the Harmony of the Muſick requires.

CHAP. III.

A brief Rule for proving the Notes in any Song or Leſſon.

FIrſt obſerve with which of the three uſual *Cliffs* your Song or Leſſon is ſigned with at the beginning; if it be with the *Ge ſol re ut* Cleave, then if the Note be above it, whoſe name and place you would know, you muſt begin at your Cliff, and Aſſign to every Rule and Space a Note, according to the Rule of your *Gam-ut*, Aſcending till you come to that Rule or Space where the ſame Note is ſet: But if the Note be below

below your Cliff, then you muſt prove downwards to him, ſaying your *Gam-ut* backward, aſſigning to each Rule and Space a Note, till you come to his place. So that by knowing in what place of your *Gam-ut* the Note is ſet, you will eaſily know his name, the next Chapter directing you an infallible Rule for it, and that by an eaſie and familiar Example.

CHAP. IV.

Containing a plain and eaſie Rule for the Naming your Notes *in any* Cliff.

HAving obſerved the foregoing Direction of proving your Notes, to know their Places, you may eaſily know their Names alſo, if you will follow this Rule: Firſt, obſerve that *Mi* is the principal or Maſter Note, which leads you to know all the other; for having found out him, the other follows upon courſe; and this *Mi* hath his being in four ſeveral places, but he is but in one of them at a time; his proper place is in *b mi*: but if a *b fa*, which is a *b flat* (as is mentioned in *Chap.* 2.) be put in his place, then is he removed into *E la mi*, which is his ſecond; but if a *b flat* be placed there alſo, then he is in his third place, which is *A la mi re*; if a *b flat* come there alſo, then he is removed into his fourth place, which is *D la ſol re*; ſo that in which of theſe he is, the next Notes above him aſcending are *Fa ſol la*, *Fa ſol la*, twice, and then you meet with your *Mi* again, for he is found but once in eight Notes: In like manner, the Notes next below him deſcending, are *La ſol fa*, *La ſol fa*, and then you have your *Mi* again: For your better underſtanding of which, I have here incer-

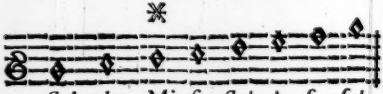
ted

ted the aforementioned old Meetre, whose Rule is both plain, true, and easie.

No man can sing true at first sight,
Unless he Names his Notes aright;
Which soon is learnt if that your Mi
You know its place where ere it be.

1. *If that no* Flat *be set in* B,
Then in that place standeth your Mi.

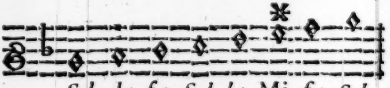
Example.



Sol la Mi *fa Sol la fa sol*

2. *B *fa* B *mi.* *E *la mi.* *But if your* *B *alone be* Flat,
Then *E *is* Mi, *be sure of that.*

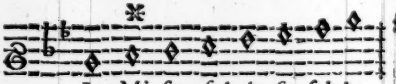
Example.



Sol la fa Sol la Mi *fa Sol.*

3. *A *la mi re.* *If both be* Flat, *your* B *and* E,
Then *A *is* Mi *here you may see.*

Example.



La Mi *fa sol la fa sol la.*

4. *If*

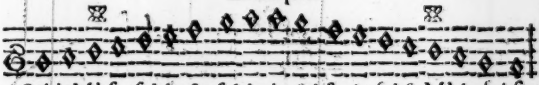
4. *If all be* Flat, E, A, *and* B,
*D la ſol re. *Then* Mi *alone doth ſtand in* *D.

Example.

La fa ſol la Mi *fa ſol la.*

The firſt three Notes *above your* Mi,
Are fa ſol la *here you may ſee;*
The next three under Mi *that fall,*
Them la ſol fa *you ought to call.*

Example.

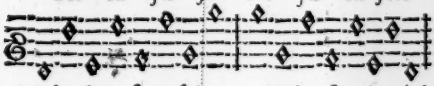


Sol la Mi *fa ſol la fa ſol la la ſol fa la ſol fa* Mi *la ſol fa.*

If you'll ſing true without all blame,
You call all Eights *by the ſame name.*

Sol la fa ſol Sol fa la ſol.

Example.

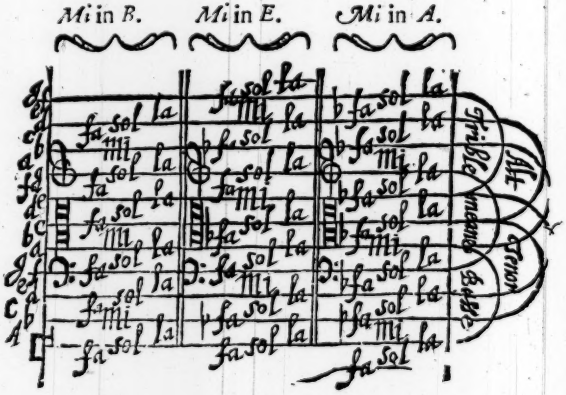


Sol la fa ſol Sol fa la ſol.

Theſe Rules and Examples being ſeriouſly peruſed by the Learner, will infallibly direct him in the right naming of his Notes, which is a very great help to the Singer. For there is nothing makes one ſooner miſtake his

his Tune in Singing than the misnaming of his Notes: Therefore for the better understanding the Rule of naming your Notes, by finding your *Mi* in his several places, cast your eye on another Example, for the like naming your Notes in any Cliff whatsoever, be it *Basse*, *Treble*, or any Inward Part. For there is no Song pricked down for any part, but it doth imploy some of those five lines in this following Example; The which each several Parts is demonstrated by those little Arches or Columns on the right side of the following Example.

Example.

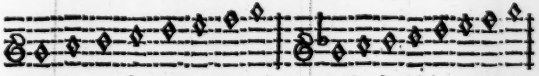


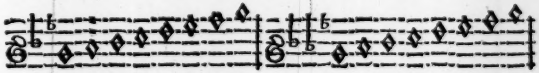
This Example expresses the Names of the Notes as they be called in the three Removes of your *Mi*. I have seen some Songs with four flats, as is aforementioned, that is to say, in *B mi*, *E la mi*, *A la mi re*, and *D la sol re*,

D la ſol re, but this fourth place of *D la ſol re* is very ſeldom uſed; and ſuch Songs may be termed Irregular, as to the naming the Notes (being rather intended for Inſtruments than Voyces) and therefore not fit to be propoſed to young beginners to ſing: And becauſe I will omit nothing that may be uſeful to Practitioners, I have ſet down a third Example of the naming of the Notes in all Parts and Cliffs, as the Flats are aſſigned to all Cliffs.

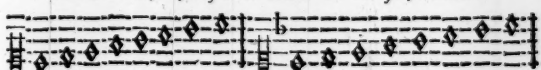
An exact Table of the Names *of the Notes in all uſual* Cliffs, *expreſſed to the Six ſeveral Parts of Muſick.*

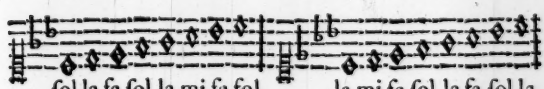
TREBLE, G ſol re ut Cliff, *on the ſecond* Line.





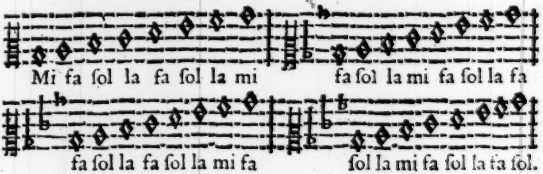
ALTUS, C ſol fa ut Cliff *on the firſt* Line.



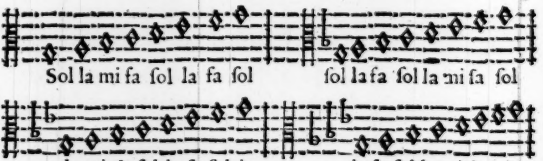


MEAN,

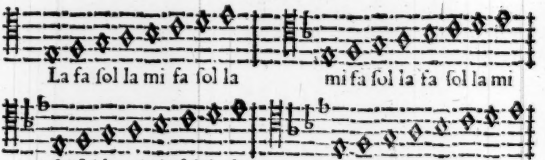
MEAN, C sol faut Cliff *on the second* Line.



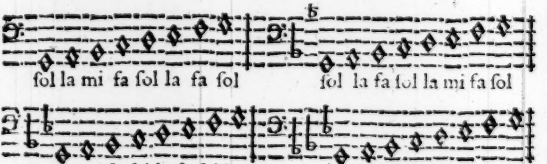
COUNTER-TENOR.



TENOR.



BASSE.



CHAP.

CHAP. V.

Of Tuning the Voice.

THus having briefly given you plain and familiar Rules for the underſtanding the nature and uſe of the *Gam ut*; it will be neceſſary, before I ſet down your firſt *plain Songs*, to inſert a word or two concerning the *Tuning of the Voyce*, in regard none can attain the right guiding or ordering their Voyce in the raiſing and falling of ſeveral Sounds which are in Muſick (at firſt) without the help of another Voyce or Inſtrument. They are both of them extraordinary helps, but ſome Voyces are beſt guided by the ſound of an Inſtrument, and better, if the Learner have skill thereon to expreſs the ſeveral Sounds, ſo that his Voyce may go along with his Inſtrument, in the aſcending and deſcending of the ſeveral Notes or Sounds. And (if not) if an Inſtrument be ſounded by another who is an Artiſt, ſo the Learner hath a good Ear to guide his Voyce in a unity to the ſound of the Inſtrument, it will with a little practice (by ſometimes ſinging with, and ſometimes without) guide his Voyce into a perfect Harmony to ſing any plain Songs with exactneſs; I mean, by Tuning his Notes perfectly, Aſcending and Deſcending, and alſo in the Raiſing or Falling of a *Third*, a *Fourth*, or *Fifth*, and *Sixth*, *&c.* as in the following *Plain-Songs* is ſet down. At the firſt guiding the Voyce therein it will much help if you obſerve this Rule: as for a *Third* aſcending, which is from *Sol* to *Mi*, if at your firſt *Tuning* you ſound by degrees all three Notes, as *Sol La Mi*, then at ſecond *Tuning* leave out the *La*, the

the middle Note, and ſo you will tune a *third*, which is from *Sol* to *Mi*. This Rule ſerves for the raiſing of *fourths*, or *fifths*, *&c.* as your third *plain Song* in the next page directs.

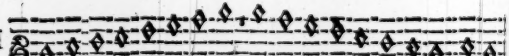
1. Obſerve that in the Tuning of your Voyce you ſtrive to have it cleer.

2. In the expreſſing of your Voyce, or Tuning of Notes, let the Sound come cleer from your throat, and not through your teeth by ſucking in your breath, for that is a great Obſtruction to the Cleer utterance of the Voyce.

Laſtly, Obſerve that in Tuning your firſt Note of your *plain Song* you equal it ſo to the pitch of your Voyce, that when you come to your higheſt Note, you may reach it without Squeaking, and your loweſt Note without Grumbling.

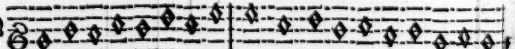
Here followeth the 3 *uſual Plain Songs for Tuning the Voyce in the Aſcending and Deſcending of Notes.*

1



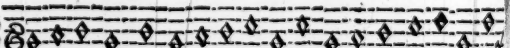
Sol la mi fa ſol la fa ſol ſol fa la ſol fa mi la ſol la ſol

2

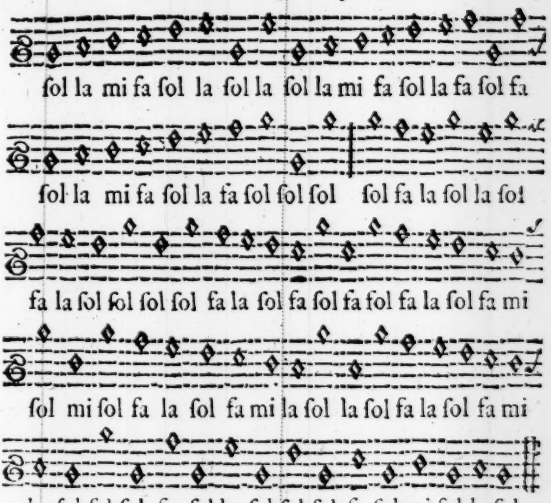


Sol mi la fa mi ſol fa la la fa ſol mi fa la mi ſol la ſol

3



Sol la mi ſol mi ſol la mi fa ſol fa ſol la mi fa ſol ſol ſo



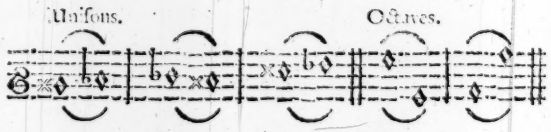
CHAP. VI.

Of Tones or Tunes of Notes.

OBſerve that the two B Cliffs before mentioned are uſed in Song for the Flatting and Sharping Notes. The property of the B flat is to change *mi* into *fa*, making that Note to which he is joyned a *Semitone* or half a Note lower: and the B ſharp raiſeth the Note before which he is ſet a *Semitone* or half a ſound higher, but alters not their names; ſo that from *mi* to *fa*, and likewiſe from *la* to *fa* is but a *Semitone*, or a

half Tone; between any two other Notes it is a perfect Tone, or ſound, as from *fa* to *ſol*, from *ſol* to *la*, from *la* to *mi* are whole Tones, which is a perfect Sound. And this may be eaſily diſtinguiſhed, if you try it on the Frets of a Viol or Lute, you ſhall perceive plainly that there goes two Frets to the ſtopping of a whole Note, and but one Fret to a half Note; ſo that it is obſerved that *Mi* and *Fa* do ſerve for the flatting or ſharping all Notes in the Scale, and they being rightly underſtood, the other Notes are eaſily applyed to them; for if *Ge ſol re ut* have a Sharp ſet before it, it is the ſame with *A la mi re* flat; and *B fa b mi* flat, is the ſame with *A la mi re* ſharp; and *C fa ut* ſharp, is *D ſol re* flat, *&c.* as being of one and the ſame ſound, or ſtopped upon one and the ſame Fret on the Viol or Violin.

For Example.



For a Diſcourſe of the Cords *and* Diſcords *I ſhall only name them in this part of my Book.*

PErfect Cords are theſe, a Fifth, Eigth, with their Compounds or Octaves.

Imperfect Cords are theſe, a Third, a Sixth, with their Compounds; all other diſtances reckoned from the *Baſſe* are Diſcords.

A *Diapason* is a perfect Eight, and contains five whole Tones, and two half Tones, that is in all the seven Natural Sounds or Notes besides the Ground, what Flats or Sharps so e're there be. But for a further Discourse, I shall refer you to the Second Part of this *Introduction*, entituled, *The Art of Descant*, Made and Published by Dr. *Tho. Campian*, and now added as a necessary Dependant to this Book, with new Observations thereon by Mr. *Chr. Simpson*. My purpose in this Book being only to set down the Rules for the *Theorick* part of Musick, so far as is necessary to be understood by young Practitioners in Musick, either Vocal or Instrumental. I shall therefore proceed to the next Rules for the Notes, their Time and Proportions.

CHAP. VII.

The Notes; *their* Names, Number, *and* Proportions.

Example.

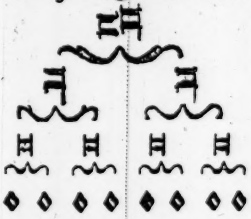
Large. Long. Brief. Semibrief. Minum. Crochet. Quaver. Semiquav.

MEasure in this Science is a Quantity of the length and shortness of Time, either by Natural Sounds pronounced by the Voyce, or by Artificial, upon Instruments; which Measure is by a certain Motion of of the Hand expressed in a variety of Notes; of the

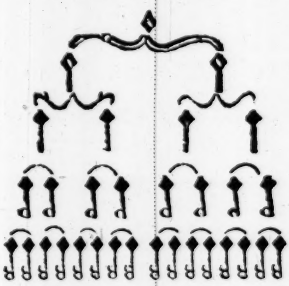
which obſerve, that Notes in Muſick have two Names, one for Tune, the other for Time or proportion of Notes to a certain Sound. The Names of Notes in Tuning I have ſet down in the former Chapter, as being four, *Sol*, *La*, *Mi*, *Fa*. Thoſe in the proportion of Time are eight, as *Large*, *Long*, *Breve*, *Semibreve*, *Minum*, *Crochet*, *Quaver*, *Semiquaver*, as is expreſſed in the foregoing Example at the beginning of this Chapter. The four firſt Notes are of Augmentation or Increaſe, the four latter of Diminution or Decreaſe, and are thus proportioned; the *Large* being the firſt of Augmentation, and longeſt in Sound; the *Semibreve* being the laſt of Augmentation, is the ſhorteſt, and in Time is called the *Maſter Note*, being of one Meaſure by himſelf; all the other Notes are reckoned by his value, by Augmentation or Diminution. The *Large* is eight *Semibreves*, the *Long* four, the *Breve* two, the *Semibreve* one; (or, as I may term him) the *Time Note*. The latter four of Diminution or Decreaſe, are theſe, the *Minum*, the *Crotchet*, *Quaver*, *Semiquaver*: Theſe are reckoned to or in the *Semibreve* (as the other were by) for here (according to the ordinary Proportion of Time) we account two *Minums* to the *Semibreve*, two *Crochets* to the *Minum*, two *Quavers* to the *Crochet*, two *Semiquavers* to the *Quaver*: For Example.

Notes

Notes of Augmentation.

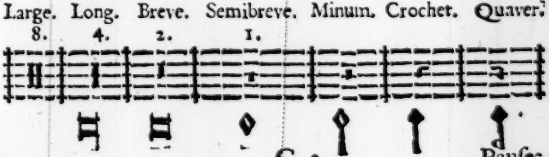


Notes of Diminution.



CHAP. VIII.

Of the Reſts or Pauſes; of Pricks and Notes of Sincopation.



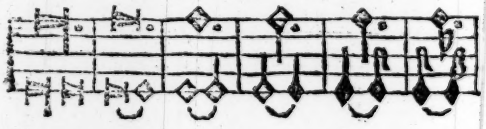
PAuſes or Reſts, are ſilent Characters, or an Artificial omiſſion of the Voyce or Sound, proportioned to a certain Meaſure of Time, by motion of the hand (whereby the quantity of Notes and Reſts are directed) by an equal Meaſure, the Signatures and Charactes of which, you ſee placed over each Note in the Example at the beginning of this Chapter.

Further, I ſhall add, that to theſe Notes appertain certain other Rules, as Augmentation, Sincopation, Pricks of Perfection and Addition; of which I ſhall only ſet down what is neceſſary to be underſtood by the Practitioner; as firſt, of the Pricks of Perfection and Addition; next of Sincopation, or breaking of the Time by the Driving a *Minum* through *Semibreves*, or *Crochets* through *Minums*, which is the beating the Time in the middle of a Note or Sound.

Firſt, this Prick of Perfection or Addition is ever placed on the right ſide of all Notes thus, for the prolonging the Sound of that Note it follows to half as much more: For Example, the Prick which is placed after a *Semibreve* is in proportion a *Minum*, and makes that *Semibreve* which before was but two *Minums* to be three *Minums*, in one continued Sound, and ſo the like value to other Notes, the Prick being alwaies half ſo much as the Note it follows.

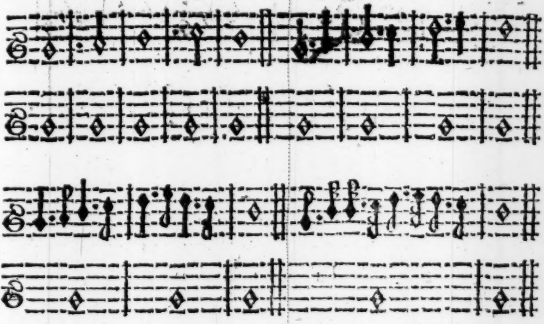
Example.

Prick Long. Breve. Semibreve. Minum. Crochet. Quaver.



A

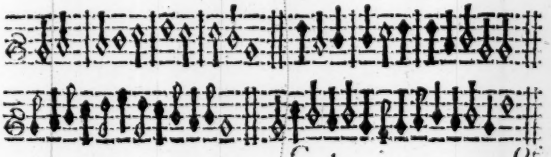
A further Example of the Prick Notes, *wherein you ſee your Meaſure of the* Time *Barred, according to the* Semibreve, *both by Prick* Semibreves, Minums, *and* Crochets.



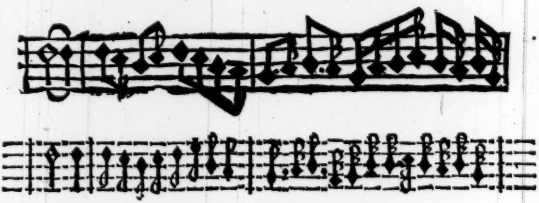
Second, Pricks of Perfection are uſed for perfecting of Notes, as is only uſed in the Triple Time, of which I ſhall ſpeak more at the latter end of Chap. 9. *Of* Moods *and* Time.

Third, *Sincopation* is when the beating of Time falls to be in the midſt of a *Semibreve* or *Minum*, *&c.* or, as we uſually term it, Notes driven till the Time falls even again.

For Example.



Of the Tying of Notes.



This Example ſhews, that many times in Songs or Leſſons, Two, or Four, or more *Quavers* and *Semiquavers* are tyed together by a long ſtroke on the Top of their Tails: And though they be ſo, they are the ſame with the other, and are ſo tyed for the benefit of the ſight when many *Quavers* or *Semiquavers* happen together, not altering the Meaſure or Proportion or Time.

CHAP. IX.

Of the Keeping of Time by the Meaſure of the Semibreve *or* Maſter Note.

OBſerve that to the Meaſure of the *Semibreve* all Notes are proportioned, his own Meaſure is expreſſed (by a Natural Sound of the Voyce, or Artificial on an Inſtrument) to the Moving of the Hand up and down, when his Meaſure is whole; in Notes of Augmentation, the Sound is continued to more than one *Semibreve*, but in Notes of Diminution, the Sound is vari-

variouſly broken into *Minums*, *Crochets*, and *Quavers*, or the like. Then in the Keeping your Time your hand goes up at the one half, which is a *Minum*, or his Proportion, and down at the other; as when four *Crochets* which make a *Semibreve*, or the like, then two up and two down. This Rule obſerve according to the meaſure of thoſe Notes your *Semibreve* is divided into, be it either *Triple*, *Dupla* or *Common Time*.

CHAP. X.

Of the Four Moods *or* Proportions *of the Time, or Meaſure of* Notes.

The uſual Moods *may not here be miſt,*
In them much cunning doth conſiſt.

THere are four *Moods*, the which are divided into four Tables, that is to ſay,

Moods.

Great.

1. The *Perfect* of the *More.*
2. The *Perfect* of the *Leſs.*

Leſs.

3. The *Imperfect* of the *More.*
4. The *Imperfect* of the *Leſs.*

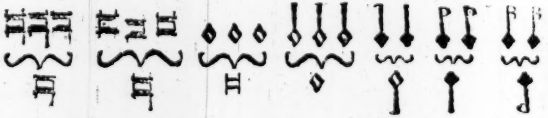
Theſe

These four Moods were of use in former Times, but of late years the Musick which hath been composed by those of our Nation, either for Voyce or Instrument, have made use only of the two latter, (that is to say, the *Imperfect of the More*, the *Imperfect of the Less*, one being called the *Triple Time*, the other the *Duple* or *Common Time*, these two being sufficient to express much variety of Musick: However, because the *Italians* do at this day use in their Musicks all four, I will not omit to give you the Definition and Proportions of all four to their order, but be more large upon the two latter, because of most and only use to the Practitioners of our Nation.

Example of the two first Moods.

1. THe *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, three *Breves* to a *Long*, three *Semibreves* to a *Breve*, three *Minums* to a *Semibreve*, *&c.* And his Sign or Mark is thus ⊙ 3.

The Perfect of the More ⊙ 3.



2. THe *Perfect of the Less*, is when all go by two except the *Semibreves*, as two *Longs* to a *Large*, two *Breves* to a *Long*, three *Semibreves* to a *Breve*, two *Minums* to a *Semibreve*, *&c.* and his Sign or Mark is made thus, ⊙ 2

The

The Perfect of the Leſs ☾ 3

Example of the two laſt or moſt Uſual Moods.

3. THe *Imperfect of the More*, is when all goes by two, except the *Minums*, which goes by three; as two *Longs* to a *Large*, two *Breves* to a *Long*, two *Semibreves* to a *Breve*, three *Minums* to the *Semibreve*, with a Prick of Perfection, which makes the whole proportion of three *Minums*, and is called a Time. His *Mood* is thus ſigned ☾ 3, and this is uſually called the *Triple Time*.

Example.

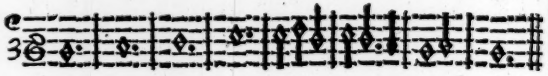
The Imperfect of the More ⊙ 3.

This *Mood* is much uſed among *Airy Songs* and *Galliards*, and is uſually called *Galliard* or *Triple Time*; and is of two Motions, the one ſlow, the other more ſwift.

The

The first, when his Measure is by three *Minums* to a *Semibreve* with a *Prick*, which *Prick* is for *Perfection*, to make it a perfect *Time*, and is usually called *Three to one.*

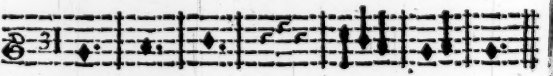
Example.



The second Measure of this *Triple Time* is to a more swifter Motion, is measured by three *Crochets* or a *Minum* with a *Prick* for *Perfection*. This swifter Measure is appropriated or used in Light Lessons, as *Corants*, *Sarabands*, *Figs*, and the like.

This swifter *Triple Time* is sometimes prick'd in Black Notes, which Black Note is of the same Measure with the *Minum* in the foregoing Example, but is seldom used, because the *Minums* are the same, and serve as well.

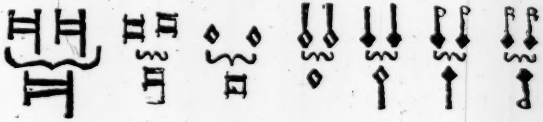
For Example.



4. THe fourth or last *Mood* which is called the *Imperfect of the Less*, is when all goes by two, as two *Longs* to a *Large*, two *Breves* to a *Long*, two *Semibreves* to a *Breve*, two *Minums* to a *Semibreve*, two *Crochets* to a *Minum*, *&c.* and this called the *Duple* or *Semi-*

Semibreve Time (many call it the *Common Time*, becauſe moſt uſed) and his *Mood* is thus marked ¢, and is uſual in *Anthems*, *Songs*, *Fantaſies*, *Pavans*, *Almains*, and the like; whoſe meaſure is ſet down in this following Examp e.

The Imperfect of the Leſs ¢

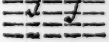


CHAP. XI.

Of the ſeveral Adjuncts *and* Characters *uſed in* Muſick.

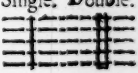
1. A *Direct* is uſually at the end of a Line, and ſerves to direct the place of the firſt Note on the next Line, and are thus made,

A Direct.



2. *Bars* are of two ſorts, Single and Double. The Single *Bars* ſerve to divide the Time according to the Meaſure of the *Semibreve*. The Double *Bars* are ſet to divide the ſeveral *Strains* or *Stanzaes* of the *Songs* and *Leſſons*, and are thus made,

Single. Double.



3. A *Repeat* is thus marked 𝄇, and is uſed to ſignifie that ſuch a part of a Song or Leſſon muſt be played or Sung over again from that Note over which it is placed.

4. O:

4. Of *Tyes* or *Binds*. A *Tye* is of two uſes; firſt when the Time is broken or ſtruck in the middle of the Note, it is uſual to Tye two *Minums*, or a *Minum* or a *Crochet* together, as thus,

Second ſort of *Tyes* is when two or more Notes are to be Sung to one Syllable, or Two Notes or more to be plaid with once drawing the Bow on the *Viol* or *Violin*, as thus,

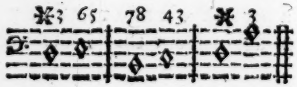
Example.

Thou art not Kind but Cruel.

5. *Hold* is thus 𝄐 made, and is placed over the Note which the Author intends ſhould be held to a longer Meaſure than the Note contains. And over the laſt Note of a Leſſon.

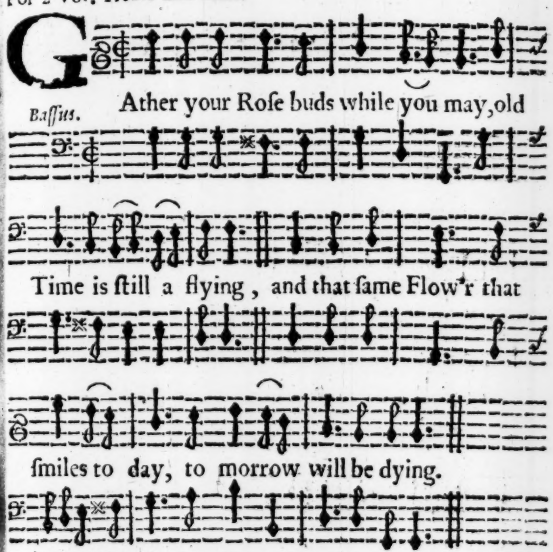
6. The *Figures* uſually placed over Notes in the *Thorough Baſſe* of Songs or Ayres, is for the *Organ* or *Theorbo*, to direct the Performer to ſtrike in other parts to thoſe Notes as Thirds and Sixes, and the like, to the Ground.

Example.



For

For 2 Voc. Treble and Baſſe.

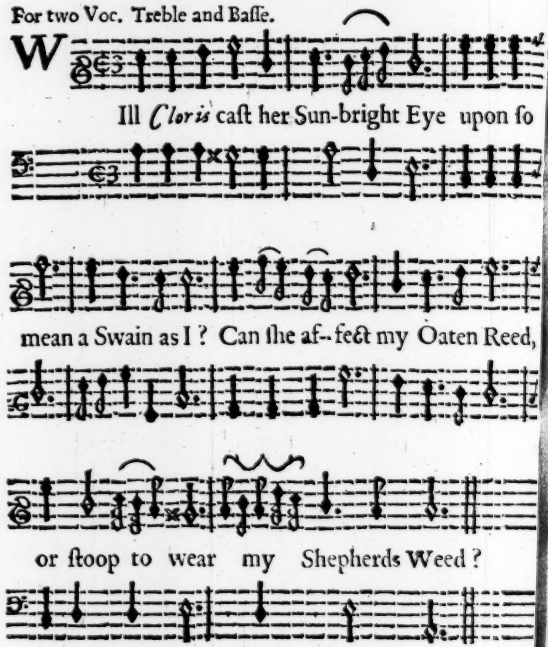


The glorious Lamp of Heaven, the Sun,
The higher he is getting,
The ſooner will his Race be run,
And nearer he's to Setting.

That Age is beſt that is the firſt,
While Youth and Blood are warmer;
Expect not the laſt and worſt,
Time ſtill ſucceeds the former.

Then be not Coy, but uſe your Time,
While you may go Marry;
For having once but loſt your Prime,
You may for ever tarry.

For two Voc. Treble and Baſſe.



What Rural Sport can I deviſe
To pleaſe her Ears to pleaſe her Eyes?
Fair *Cloris* Sees, Fair *Cloris* Hears,
With Angels Eyes, with Angels Ears!

A Brief Diſcourſe of, and Directions for Singing after the Italian *manner: Wherein is ſet down thoſe Excellent Graces in Singing, as the* Trill *and* Gruppo, *now uſed by the* Italians: *Written ſome years ſince by an* Engliſh *Gentleman who had lived in* Italy, *and being returned Taught the ſame here in* England; *intending to Publiſh the ſame, but prevented by Death.*

The Proem to the ſaid Diſcourſe is to this effect.

HItherto I have not put forth to the view of the World thoſe Fruits of my Muſick Studies employed about that noble manner of Singing, which I learnt of my Maſter the famous *Scipione dell Palla* in *Italy*; nor my Compoſitions of *Ayres* Compoſed by me, which I ſaw frequently practiſed by the moſt famous Singers of *Italy*, both Men and Women: But ſeeing many of them go about maimed and ſpoyl'd, and that thoſe long winding Points were ill perform'd, I therefore deviſed to avoid that old manner of Diviſion which has been hitherto uſed, being indeed more proper for Wind and Stringed Inſtruments than for the Voyce: And ſeeing that there is made now adayes an indifferent and confuſed uſe of thoſe Excellent Graces and Ornaments to the good manner of Singing, which we call *Trills*, *Grupps*, *Exclamations* of *Increaſing* and

Abating of the Voyce, of which I do intend in this my Diſcourſe to leave ſome foot-prints, that others may attain to this excellent manner of Singing: To which manner I have framed my laſt *Ayres* for one Voyce to the *Theorbo* not following that old way of Compoſition whoſe Muſick not ſuffering the Words to be underſtood by the Hearers, for the multitude of Diviſions made upon ſhort and long Syllables, though by the Vulgar ſuch Singers were cryed up for famous. But I have endevoured in thoſe my late Compoſitions to bring in a kind of Muſick by which men might as it were talk in Harmony, uſing in that kind of Singing a certain noble neglect of the Song, as I have often heard at *Florence* by the Actors in their Singing *Oppera's*, in which I endevoured the Imitation of the Conceit of the Words, ſeeking out the Cords more or leſs paſſionate, according to the meaning of them; having concealed in them ſo much as I could the Art of *Deſcant*, and pauſed or ſtayed the Conſonants or Cords upon long Syllables, avoiding the ſhort, and obſerving the ſame Rule in making the paſſages of Diviſion by ſome few *Quavers* to Notes and to Cadences, not exceeding the value of a quarter or half a *Semibreve* at moſt. But as I ſaid before, thoſe long windings and turnings of the Voyce are ill uſed, for I have obſerved that Diviſions have been invented, not becauſe they are neceſſary unto a good faſhion of Singing, but rather for a certain tickling of the Ears of thoſe who do not well underſtand what it is to ſing Paſſionately; for if they did, undoubtedly Diviſions would have been abhorr'd, there being nothing more contrary to Paſſion than they are, yet in ſome kind of Muſick leſs Paſſionate or Affectuous; and upon long Syllables, not ſhort, and in final Cadences

Cadences and Diviſions may be uſed, but not at all adventures, but upon the practice of the Deſcant; but to think of them firſt in thoſe things that a man will Sing by himſelf, and to faſhion out the manner of them, and not to promiſe a mans ſelf that his Deſcant will bear it: For to the good manner of Compoſing and Singing in this way, the underſtanding of the conceit and the humour of the words, as well in paſſionate Cords as paſſionate Expreſſion in Singing, doth more avail than Deſcant; I having made uſe of it only to accord two Parts together, and to avoid certain notable Errors, and bind certain Diſcords for the accompanying of the Paſſion, more than to uſe the Art: and certain it is that an *Ayre* Compoſed in this manner upon the Conceit of the words, by one that hath a good faſhion of Singing, will work a better effect, and delight more than another made with all the Art of Deſcant, where the Humour or Conceit of the words is not minded.

The original of which defect (if I deceive not my ſelf) is hence occaſioned, becauſe the Muſician doth not well poſſeſs and make himſelf Maſter of that which he is to Sing. For if he did ſo, undoubtedly he would not run into ſuch Errors, as moſt eaſily he falleth into, who having framed to himſelf a manner of Singing; for Example, altogether Paſſionate, with a general Rule that in Encreaſing and Abating the Voyce, and in Exclamations is the foundation of Paſſion, doth alwayes uſe them in every ſort of Muſick, not diſcerning whether the words require it: Whereas thoſe that well underſtand the conceit and the meaning of the Words, know our defects, and can diſtinguiſh where the Paſſion is more or leſs required. Which

ſort of People we ſhould endevour to pleaſe with all diligence, and more to eſteem their praiſe than the applauſe of the ignorant vulgar.

Thus *Art* admitteth no Mediocrity, and how much the more curioſities are in it, by reaſon of the excellence thereof, with ſo much the more labour and love ought we, the Profeſſors thereof, to find them out. Which love hath moved me (conſidering that from Writings we receive the light of all *Science* and *Art*) to leave behind me this little light in the enſuing Notes and Diſcourſes; it being my intention to ſhow ſo much as appertaineth to him who maketh profeſſion of Singing alone, upon the Harmony of the *Theorbo*, or other Stringed Inſtrument, ſo that he be already entred into the *Theory* of *Muſick*, and Play ſufficiently. Not that this cannot alſo be attain'd by long practice, as it is ſeen that many, both Men and Women, have done, and yet this they attain is but unto a certain degree: But becauſe the Theory of theſe Writings conduceth unto the attaining of that degree; and becauſe in the profeſſion of a Singer (in regard of the excellence thereof) not only particular things are of uſe, but they all together do better it; therefore to proceed in order, thus I will ſay:

That the chiefeſt foundations, and moſt important Grounds of this *Art* are, the Tuning of the Voyce in all the Notes; not onely that it be neither too high nor too low, but that there be a good manner of Tuning it uſed. Which Tuning being uſed for the moſt part in two faſhions, we will conſider both of the one and the other; and by the following Notes will ſhew that which to me ſeemeth more proper to other effects.

There are ſome therefore that in the Tuning of the

firſt

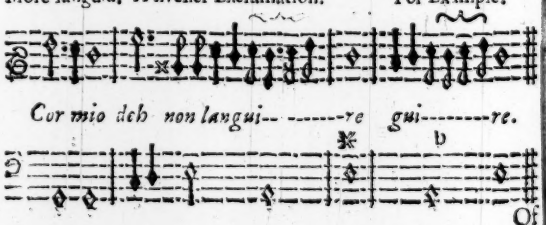
firſt Note, Tune it a Third under: Others Tune the ſaid firſt Note in his proper Tune, alwayes increaſing it in Lowdneſs, ſaying that this is the good way of putting forth the Voyce gracefully.

Concerning the firſt. Since it is not a general Rule, becauſe it agrees not in many Cords, although alſo in ſuch places as it may be uſed, it is now become ſo ordinary, that inſtead of being a Grace (becauſe alſo ſome ſtay too long in the third Note under, whereas it ſhould be but lightly touched) I would ſay it is rather tedious to the Ear; and that for Beginners in particular it ought ſeldom to be uſed: and in ſtead of it, as being more ſtrange, I would chuſe the Second for the Increaſing of the Voyce.

But becauſe I have not contained my ſelf within ordinary terms, and ſuch as others have uſed, yea rather have continually ſearched after novelty, ſo much as was poſſible for me; ſo that the novelty may fitly ſerve to the better obtaining of the Muſicians end, that is, to delight and move the affections of the mind: I have found it to be a more affectuous way to Tune the Voyce by a contrary effect to the other, that is, to Tune the firſt Note Diminiſhing it: Becauſe Exclamation is the principal means to move the Affection; and Exclamation properly is no other thing, but in the ſlacking of the Voyce to reinforce it ſomewhat. And ſuch Increaſing of the Voyce in the *Treble* Part, eſpecially in feigned Voyces, doth oftentimes become harſh, and unſufferable to the Hearing, as upon divers occaſions I have heard. Undoubtedly therefore, as an affection more proper to move, it ſhall work a better effect to Tune the Voyce, Diminiſhing of it, than Increaſing of it: Becauſe in the firſt of theſe wayes now mentioned, when

a man Increaſes the Voyce, to make an Exclamation, it is needful that in Slacking of it, he Increaſe it the more. And therefore I have ſaid that it ſhoweth harſh and rough. But in the Diminiſhing of the Voyce it will work a quite contrary effect, becauſe when the Voyce is ſlacked, then to give it a little ſpirit, will alwayes make it more Paſſionate. Beſides that alſo, uſing ſometimes one, ſometimes another, variety may be uſed, which is very neceſſary in this Art, ſo that it be directed to the ſaid end.

So then, if this be the greateſt part of that Grace in Singing, which is apt to move the affection of the mind, in thoſe conceits certainly where there is moſt uſe of ſuch Affections or Paſſions; and if it be demonſtrated with ſuch lively reaſons, a new conſequence is hence inferred, that from Writings of men likewiſe may be learned that moſt neceſſary Grace, which cannot be deſcribed in better manner, and more cleerly for the underſtanding thereof; and yet it may be perfectly attained unto; ſo that after the ſtudy of the Theory, and of theſe Rules, they may be put in practice, by which a man grows more perfect in all Arts, but eſpecially in the profeſſion of a perfect Singer, be it man or woman.



Of

Of Tuning therefore with more or less Grace, and how it may be done in the aforesaid manner, tryal may be made in the above-written Notes with the words under them, *Cor mio, deh non languire.* For in the first *Minum* with the *Prick*, you may Tune *Cor mio*, diminishing it by little and little, and in the falling of the *Crochet* increase the Voyce with a little more spirit, and it will become an *Exclamation* passionate enough, though in a Note that falls but one degree. But much more spiritful will it appear in the word *deh*, by holding of a Note that falls not by one degree. As likewise it will become most sweet by the taking of the greater Sixt, that falls by a leap. Which thing I have observed, not only to shew to others what a thing *Exclamation* is, and from whence it grows; but also that there may be two kinds of it, one more passionate than the other: as well by the manner in which they are described, or Tuned in the one way or the other; as also by imitation of the word, when as it shall have a signification suitable to the conceit. Besides that, *Exclamations* may be used in all passionate Musicks, by one general Rule in all *Minums* and *Crochets* with a *Prick* falling; and they shall be far more Passionate by the following Note, which runneth, than they can be in *Semibreves*; in which shall be fitter place for increasing and diminishing the Voyce, without using the *Exclamations.* Yet by consequence understand ye, that in Airy Musicks, or *Corants* to Dance, in stead of these Passions, there is to be used onely a lively cheerful kind of Singing, which is carryed and ruled by the *Air* it self. In the which, although sometimes there may be place for some *Exclamation*, that livelyness of Singing is in that place to be omitted, and not any passion

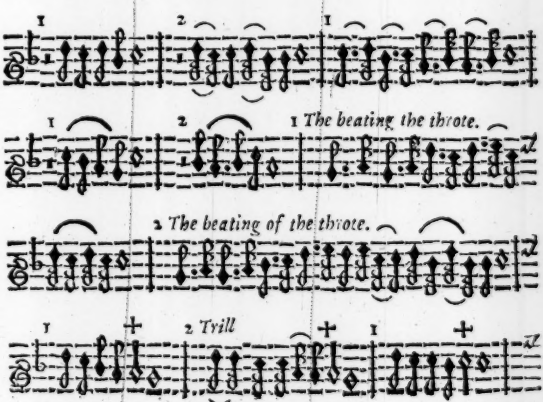
to be uſed, which ſavoureth of *Languiſhment*. Whereupon we ſee how neceſſary a certain judgment is for a Muſician, which ſometimes uſeth to prevail above Art. As alſo, we may perceive by the afore-written Notes, how much greater Grace the four firſt *Quavers* have upon the ſecond ſyllable of the word *Languire*, being ſo ſtayed by the ſecond *Quaver* with a *Prick*, than the four laſt equal *Quavers*, ſo printed for Example. But becauſe there are many things which are uſed in a good faſhion of Singing, which becauſe there is found in them a greater Grace, being deſcribed in ſome one manner, make a contrary effect one to the other; whereupon we uſe to ſay of a man, that he ſings with much Grace, or little Grace: Theſe things will occaſion me at this time firſt to demonſtrate in what faſhion I have deſcribed the *Trill* and the *Grup*; and the manner uſed by me to teach them to thoſe who have been intereſſed in my houſe; and further, all other the more neceſſary effects: So that I leave not unexpreſſed any curioſity which I have obſerved.

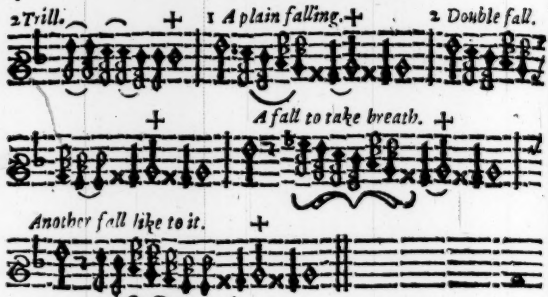
The Trillo. *Gruppo, or Double Reliſh.*

The *Trill* deſcribed by me is upon one Note only, that is to ſay, to begin with the firſt *Crochet*, and to beat every Note with the throat upon the vowel [*a*] unto the laſt *Breve*. As likewiſe the *Gruppo* or *Double Reliſh*. *Which* Trill *and* Gruppo *was exactly learned, and exquiſitly*

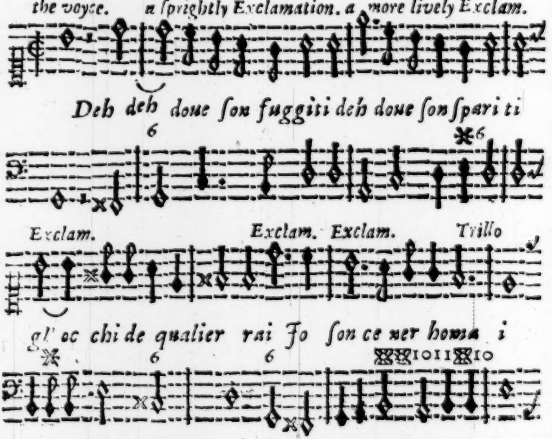
ſitly performed by my Scholars. So that if it be true, that Experience is the Teacher of all things, I can with ſome confidence affirm and ſay that there cannot be a better means uſed to teach it, nor a better form to deſcribe it. Which *Trill* and *Grup*, becauſe they are a ſtep neceſſary unto many things that are deſcribed, and are effects of that Grace which is moſt deſired for Singing well; and (as is aforeſaid) being deſcribed in one or other manner, do work a contrary effect to that which is requiſite: I will ſhew not only how they may be uſed, but alſo all the effects of them deſcribed in two manners, with the ſame value of the Notes, that ſtill we may know (as is aforementioned) that by theſe Writings together with Practiſe, may be learned all the Curioſities of this Art.

Example of the moſt uſual Graces.

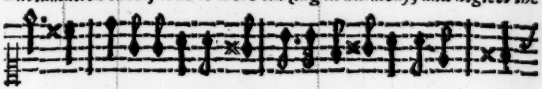




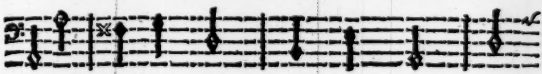
It is to be obſerved in theſe Graces that the ſecond hath more Grace in it than the firſt; and for our better Experience we will in theſe following Ayres deſcribe ſome of thoſe Graces with words under, together with the *Baſs* for the *Theorbo*; but in this next Ayre is contained the moſt Paſſionate Paſſages.



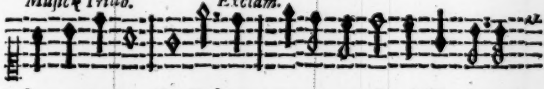
Exclamation cheerful as it were talking in harmony, and neglect the



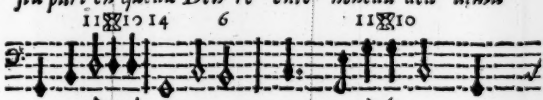
Aure Aure divine ch'er rate pere grine in que-



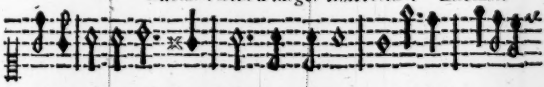
Muſick Trillo. *Exclam.*



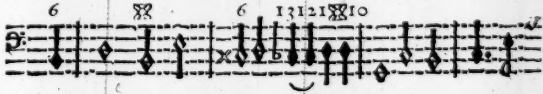
ſta part'en quella Deh re cate nonella dell' alma



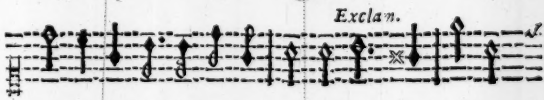
Exclam. with a larger time. Trillo. *Exclam.*



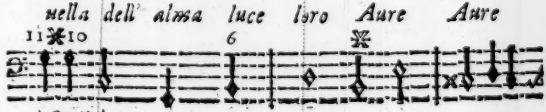
luce loro Aure ch'io me ne mo ro Deh recate ne-

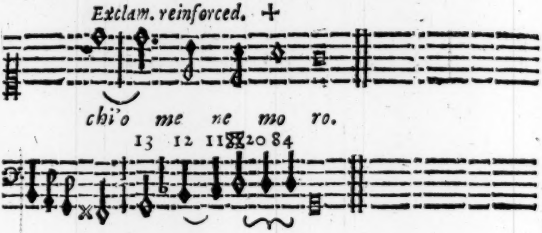


Exclam.



uella dell' alma luce loro Aure Aure





And becauſe in the two laſt lines of the foregoing Ayre, *Deh done ſon fuggiti*, there are contained the beſt paſſions that can be uſed in this noble manner of ſinging, I have therefore thought good to ſet them down, both to ſhow where it is fit to encreaſe and abate the voyce, to make *Exclamations*, *Trills*, and *Grups*; and to ſumme up all, all the Treaſures of this Art: And that they may ſerve for Example whereby men may take notice in the Muſick of the places, where they are moſt neceſſary, according to the paſſions of the words. Although I call that the noble manner of ſinging, which is uſed without tying a mans ſelf to the ordinary meaſure of time, making many times the value of the Notes leſs by half, and ſometimes more, according to the conceit of the words; whence proceeds that excellent kind of Singing with a graceful neglect, whereof I have ſpoken before.

[*Our Author being ſhort in ſetting forth this chief or moſt uſual Grace in Singing called the* Trill, *which as he ſaith very right, is by a beating in the Throat on the Vowel* (a'h) *ſome obſerve that it is rather the ſhaking of the Uvula or Pallate on the Throat in one Sound, breaking that Note, which whole is a* Minim *into* Semi-quavers:

quavers: *For the attaining of this, the moſt ſureſt and ready way is by imitation of thoſe who are perfect in the ſame; yet I have heard of ſome have attained it by this manner, That inſinging a plain Song of ſix Notes up, and ſix down, they have in the middeſt of every Note beat or ſhaked with their finger upon their Throat, which by often Practice came to do the ſame Notes exactly without. It was my chance lately to be in Company with ſome Gentlemen at a Muſicall Practice, which ſung their Parts very well, and uſed this Grace (called the* Trill) *very exactly: I deſired to know their Tutor, they told me I was their Tutor, for they never had any other but this my* Introduction: *That (I anſwered) could direct them but in the Theory, they muſt needs have a better help in the Practick, eſpecially in the attaining to ſing the* Trill *ſo well. One of them made this Reply, (which made me ſmile, yet it was a true one) I uſed ſaid he (at my firſt learning the* Trill) *to imitate that breaking of a Sound in the Throat, which men uſe when they Luer their Hawkes, as* he-heh-e-he-he; *which us'd ſlow at firſt, and by often Practice, became perfect therein. The* Trill *being the moſt uſual* Grace, *is made in* Cloſes, Cadences, *and other places, where by a long* Note *an* Exclamation *or* Paſſion *is expreſſed, there the* Trill *is made in the latter part of any ſuch* Note; *but moſt uſually upon binding* Notes *in* Cadences *and* Cloſes. *And thoſe who once can attain to the perfect uſe of the* Trill, *other* Graces *will become eaſie.*

Since then there are ſo many effects to be uſed, for the excellence of the *Art*, there is required (for the performing of them) neceſſarily a good voice, as alſo good wind to give liberty, and ſerve upon all occaſions where need is moſt. It ſhall therefore be a profitable adver

advertiſement, that the Profeſſor of this Art, ſeeing he is to ſing to a *Theorbo*, or other ſtringed Inſtrument, not being compelled to fit himſelf to others; that he chuſe for himſelf ſuch a Tune wherein he can ſing to his full and natural Voyce, to avoid feigned Tunes of Notes. In which, to feign them, or at the leaſt enforced Notes, if his wind ſerve him well, ſo as he do not diſcover them much, becauſe for the moſt part they offend the ear, yet a man muſt have a command of breath to give the greater Spirit to the Increaſing and Diminiſhing of the Voyce, to Exclamations and other Paſſions by us related: And therefore let him take heed that ſpending much breath upon ſuch Notes, it do not afterward fail him in ſuch places as it is needful. But from a feigned Voyce can come no noble manner of ſinging, which proceeds from a natural Voyce, ſerving aptly for all the Notes which a man can mannage according to his ability, employing his Wind in ſuch a faſhion as he command all the beſt paſſionate Graces uſed in this moſt worthy manner of Singing. The love whereof, and generally of all Muſick, being kindled in me by a natural inclination, and by the ſtudy of ſo many years, ſhall excuſe me, if I have ſuffered my ſelf to be carryed further than perhaps was fit for him who no leſs eſteems and deſires to learn from others, than to communicate to others what himſelf hath learned; and to be further tranſported in this diſcourſe, than can ſtand with that reſpect I bear to all the Profeſſors of this Art. Which Art being excellent and naturally delightful, doth then become admirable, and entirely wins the love of others, when ſuch as poſſeſs it, both by teaching and delighting others do often exerciſe it, and make it appear to be a pat-

tern

tern and true resemblance of those never ceasing cœlestial Harmonies, whence proceed so many good effects and benefits upon earth, raising and exciting the minds of the hearers to the contemplation of those infinite delights which heaven affordeth.

The Author hereof having set most of his Examples and Graces to Italian *words, it cannot be denyed but the* Italian *Language is more smooth and better vowell'd than the* English, *by which it has the advantage in* Musick, *yet of late years our Language is much refined, and so is our Musick to a more smooth and delightful way and manner of singing after this new method; especially by the excellent Compositions of Mr.* Henry Lawes, *and other excellent Masters in this Art, and by them Taught above this Forty years, and is daily Improved by them: That such as desire to be taught to sing after this way, need not to seek after* Italian *or* French *Masters, for our own Nation was never better furnished with able and skilful Artists in Musick than it is at this time, though few of them have the Encouragement they deserve, nor must Musick expect it as yet, when all other Arts and Sciences are at so low an Ebb: But I do hope as Almighty God has most miraculously restored His Sacred Majesty in peace (whose Virtues and Piety declare him a Lover and Encourager of Arts, and of Musick especially) so I hope the Clergy, Nobility and Gentry of this Kingdom will follow His Gracious and Royal Example.*

THE

THE TUNES of the PSALMES, As they are commonly Sung in *PARISH-CHURCHES.*

With the *Basse* set under each Tune, By which they may be Play'd and Sung to the *Organ, Virginals, Theorbo-Lute*, or *BASSE-VIOL.*

Courteous Reader,

THese following Tunes of the *Psalms* are of much use, not only for young Practitioners in Song, but for those Parish-Clerks which live in Countrey Towns and Villages, where their Skill is as small as their Wages: But to them of this City of *London*, which are many of them Skilful and Judicious men (in this matter) it will add little to their knowledge; yet I hope and wish it may to some of their Congregetions, who I am very sensible have great need of Instruction herein.

J. P.

Some few Directions for ordering the Voyce *in Setting these following* Tunes *of the* Psalms.

First, observe how many Notes Compass the Tune is, next the place of your first Note, and how many Notes above and below that, so as you may begin the Tune of your first Note as the rest may be Sung in the Compass of your and the Peoples Voyces, without Squeaking above, or Grumbling below. For the better understanding of which, take notice of the following Directions.

Of

Of the 10 *Short Tunes* used to 4 Lines only, whose *Measure* is Eight *Syllables* on the first Line, and Six on the next: and may be Sung to any *Psalm* of that *Measure*.

Oxford Tune, *Cambridge* Tune, *New* Tune, *Low Dutch* Tune — To Psal. *Consolatory*.

York Tune, *Windsor* Tune — To Ps. of *Praier, Confession* and *Funerals*.

Cambridge short Tune — To *peculiar* Psal as 25, 50, 67, 70, 134.

These 7 short Tunes *in the tuning the first* Note *will bear a cheerful high pitch, in regard their whole compass from the lowest* Note *to the highest is not above* 5 *or* 6 Notes.

St. *David's* Tune, *Martyrs* Tune, *Winchester* Tune — To Psalms of *Praise*, and *thanksgiving*.

These 3 Tunes *are* 8 Notes *Compass above the first Note, and therefore begin the first Note low.*

Of 7 *Long Tunes* following in this Book.

1 *Psal.* Tune, 81 *Psal.* Tune, 119 *Ps.* Tune — *These* 3 Tunes *begin your first* Note *low, for the compass is nine* Notes, *and eight above the first* Note *of the* Tune.

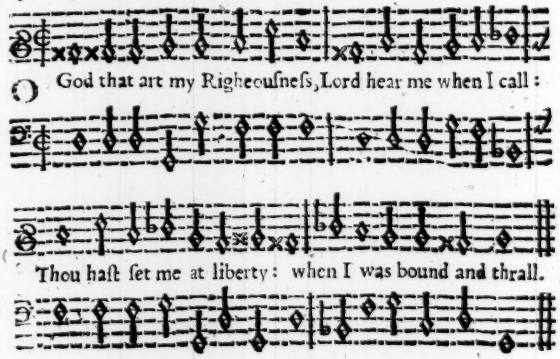
51 *Psal.* Tune, 100 *Ps.* Tune, 112 *Ps.* Tune — *These* 3 Tunes *begin your first* Note *indifferent high, in regard you are to fall* 4 Notes *lower than your first pitch* Note.

113 *Ps.* Tune, 148 *Ps.* Tune — *These* 2 Tunes *begin your first* Note *low, in regard the* Tune *ascends* 8 Notes *above it.*

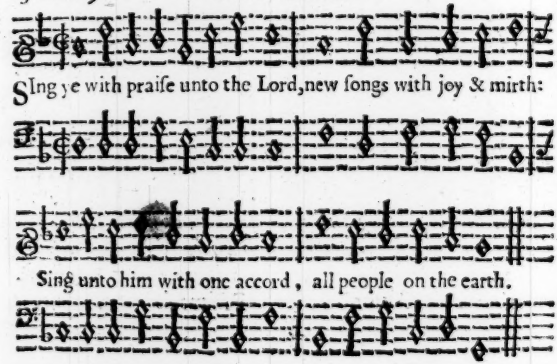
There are many other Tunes *in our* English Psalm-Book, *but these being the most usual and vulgarly known, are here inserted: And for such whose Skill or Curiosity desire to See or Hear more, I refer them to Mr.* Ravenscroft's *or Mr.* Alison's *Books of* Psalms, *being in* 4 *parts.*

Ten Short Tunes which may be Sung to any Pſalm whoſe Meaſure is eight Syllables on the firſt line and ſix on the next, with the Baſſe to each Tune.

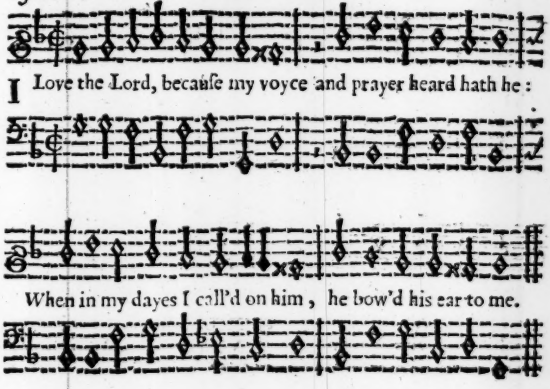
Pſal. 4. **Oxford Tune.**



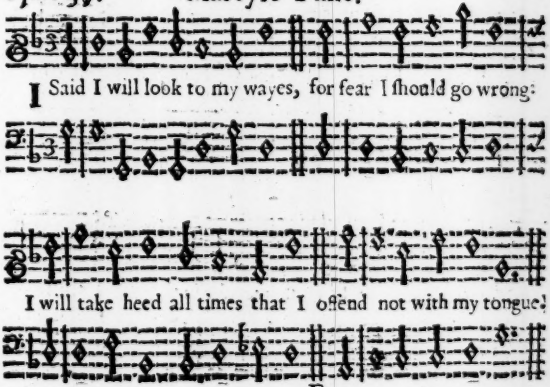
Pſal. 69. **New Tune.**



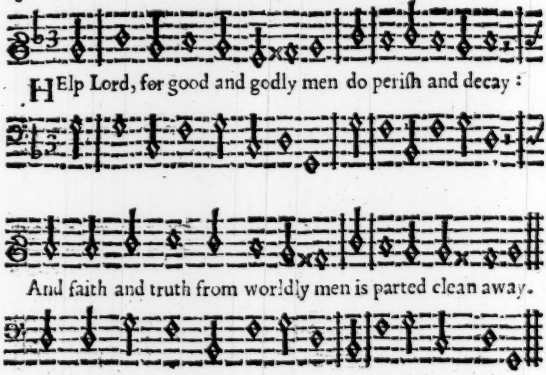
Pſal. 116. **Windſor Tune.**



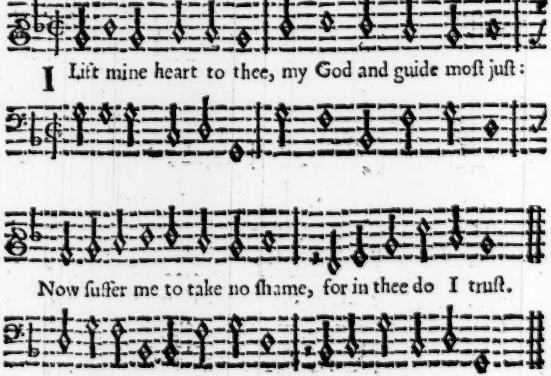
Pſal. 39. **Martyrs Tune.**



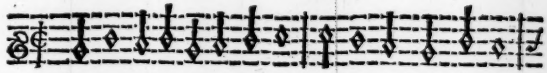
Pſal. 12. *Cambridge* Tune.



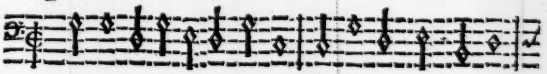
Cambridge ſhort Tune. *Pſ.* 25. 50. 67. 70. 134.



Pſal. 23. *Low Dutch* Tune.

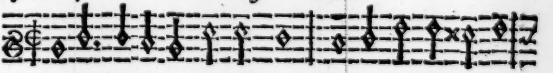


THe Lord is only my ſupport, and he that doth me feed :

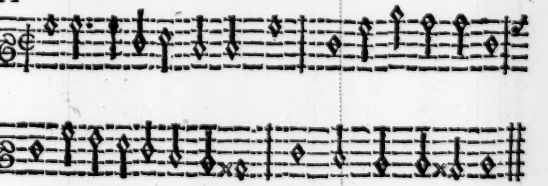


How can I then lack any thing whereof I ſtand in need.

Pſal. 84. *Winchester* Tune.

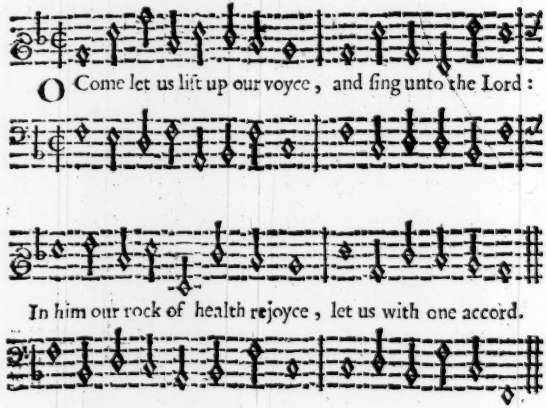


HOw pleaſant is thy dwelling place, O Lord of hoſts to me !

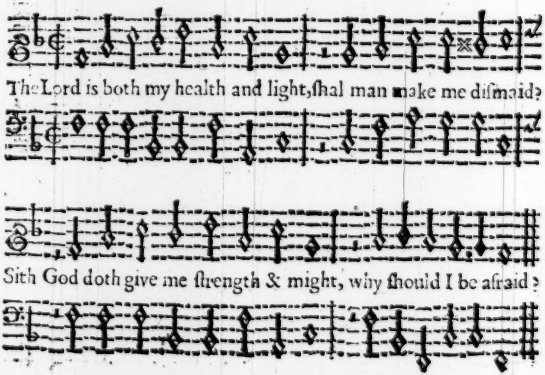


The tabernacles of thy grace, how pleaſant Lord they be !

Pſal. 95. St. *David's* Tune.

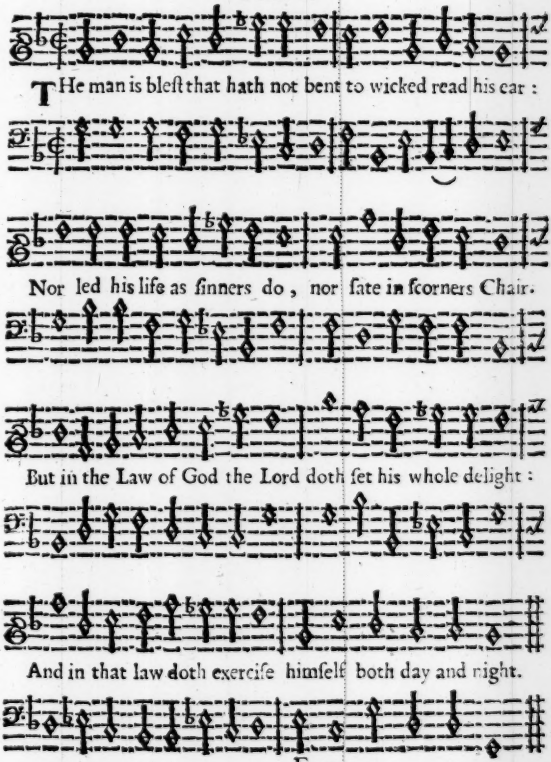


Pſal. 73. *York* Tune.

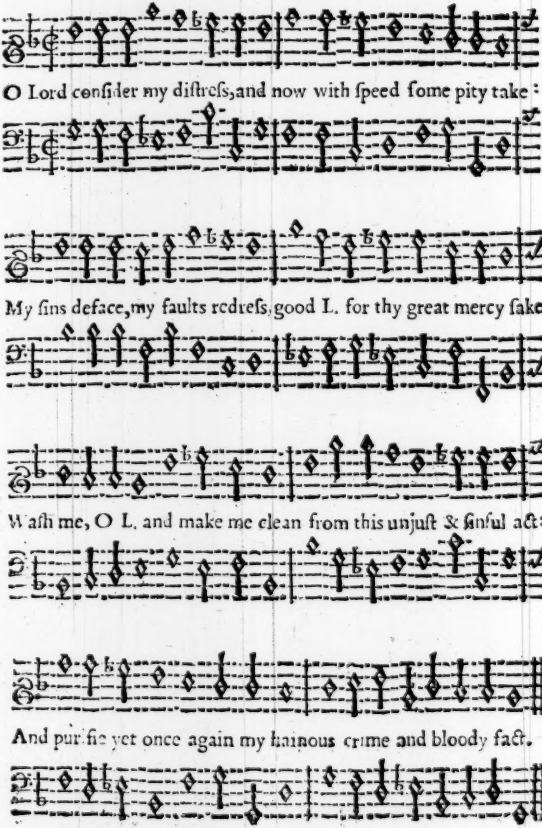


Long Tunes which may be Sung to any PSALM, *whoſe Meaſure is* 8 *Syllables in the firſt line, and ſix in the next.*

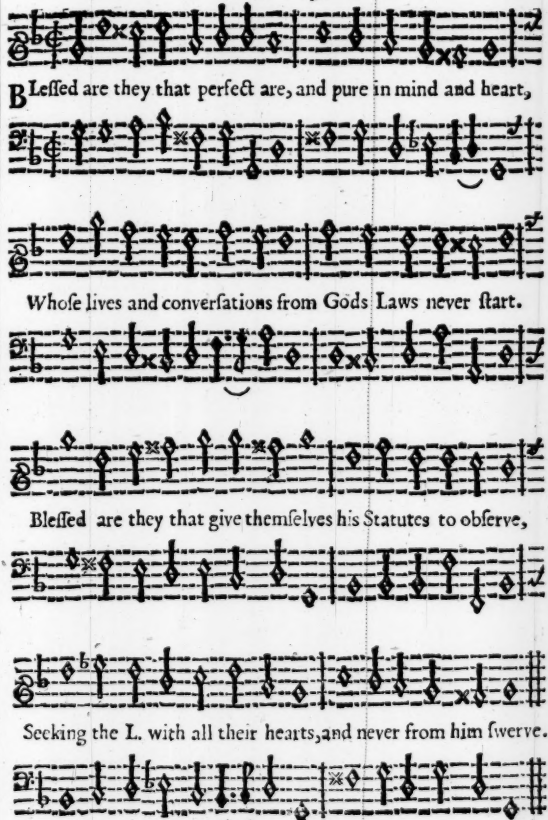
Pſal. 1.



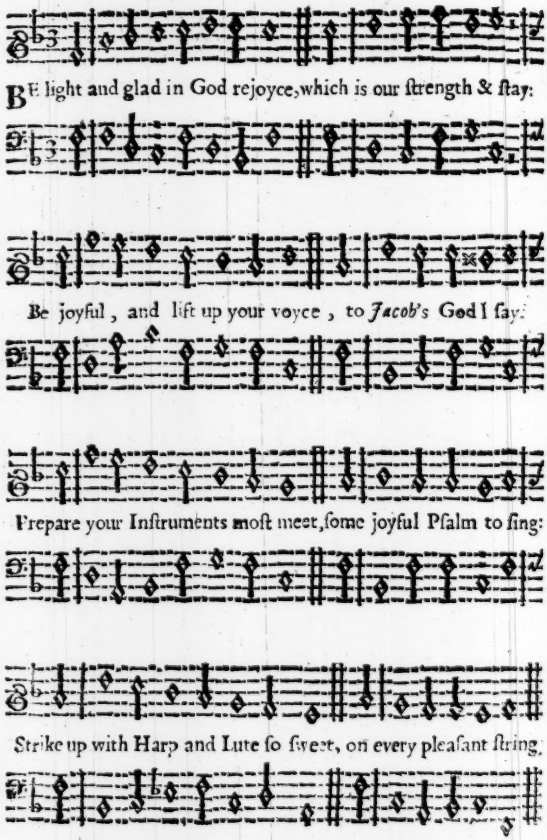
Pſal. 51.


O Lord conſider my diſtreſs, and now with ſpeed ſome pity take:
My ſins deface, my faults redreſs, good L. for thy great mercy ſake
Waſh me, O L. and make me clean from this unjuſt & ſinful act:
And purifie yet once again my hainous crime and bloody fact.

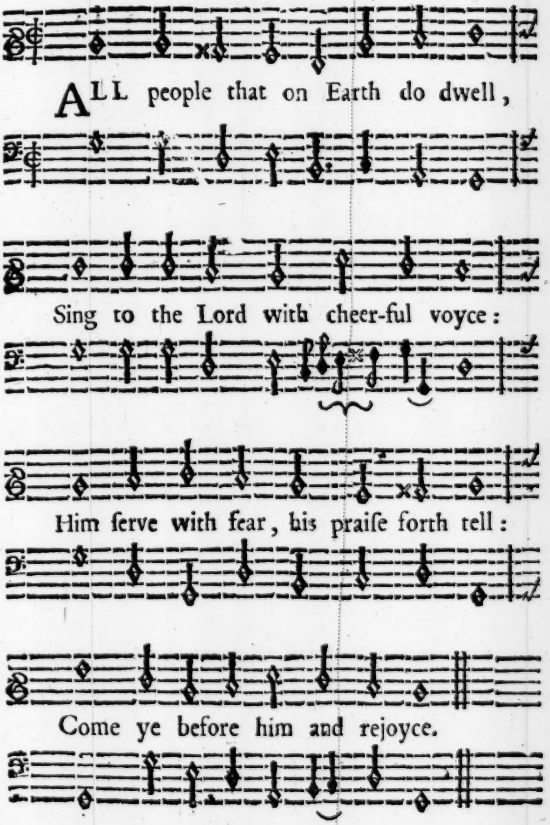
Pſal. 119.


BLeſſed are they that perfect are, and pure in mind and heart,
Whoſe lives and converſations from Gods Laws never ſtart.
Bleſſed are they that give themſelves his Statutes to obſerve,
Seeking the L. with all their hearts, and never from him ſwerve.

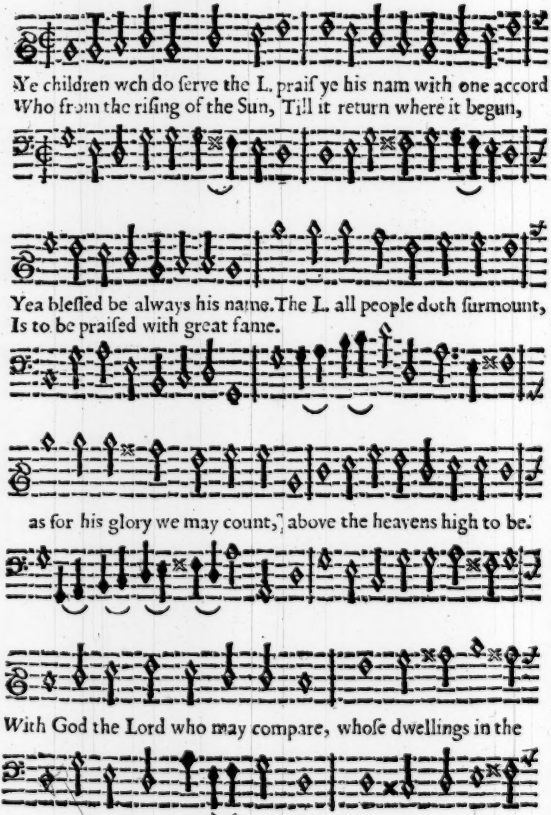
Pſal. 81.

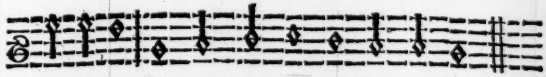

BE light and glad in God rejoyce, which is our ſtrength & ſtay:
Be joyful, and lift up your voyce, to *Jacob's* God I ſay:
Prepare your Inſtruments moſt meet, ſome joyful Pſalm to ſing:
Strike up with Harp and Lute ſo ſweet, on every pleaſant ſtring.

Pſal. 100.

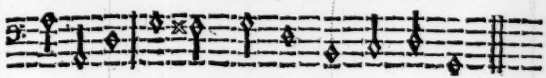

ALL people that on Earth do dwell,
Sing to the Lord with cheer-ful voyce:
Him ſerve with fear, his praiſe forth tell:
Come ye before him and rejoyce.

Pſal. 113.

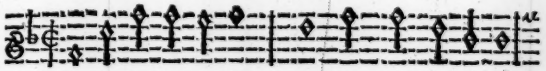

Ye children wch do ſerve the L. praiſ ye his nam with one accord
Who from the riſing of the Sun, Till it return where it begun,
Yea bleſſed be always his name. The L. all people doth ſurmount,
Is to be praiſed with great fame.
as for his glory we may count, above the heavens high to be.
With God the Lord who may compare, whoſe dwellings in the



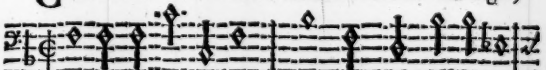
Heavens are : of ſuch great pow'r and force is He.

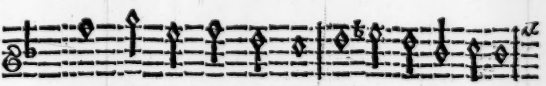


Pſal. 148.

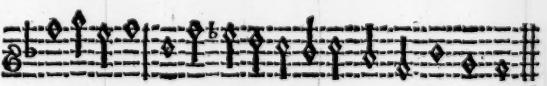


GIve laud unto the Lord, from heav'n that is ſo high;

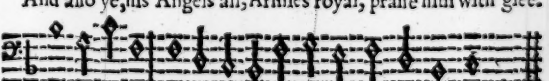




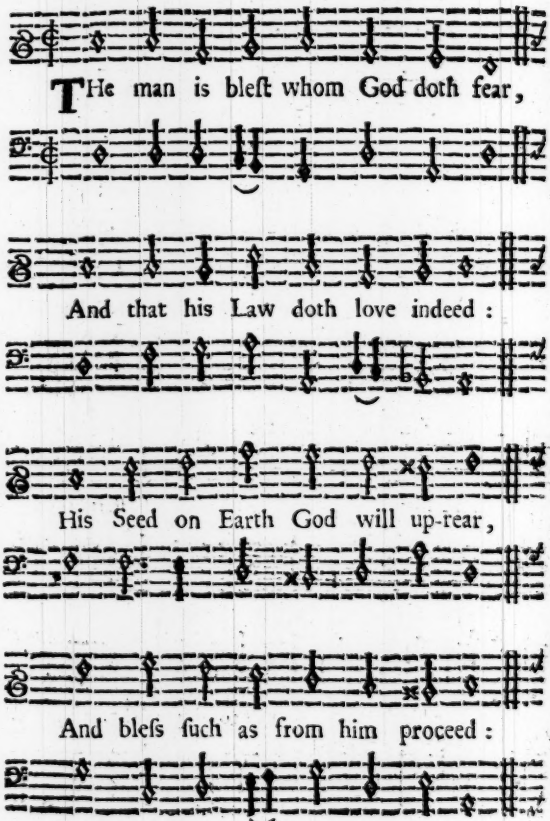
Praiſe him in deed and word above the ſtarry ſky:

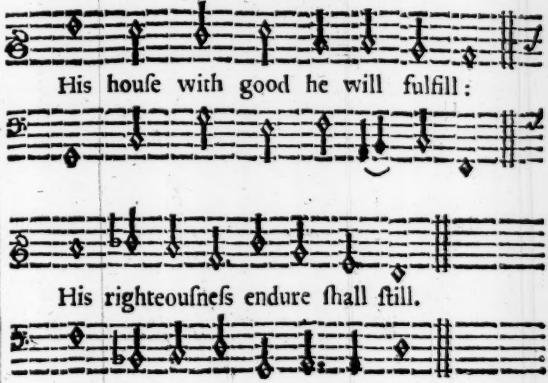


And alſo ye, his Angels all, Armies royal, praiſe him with glee.



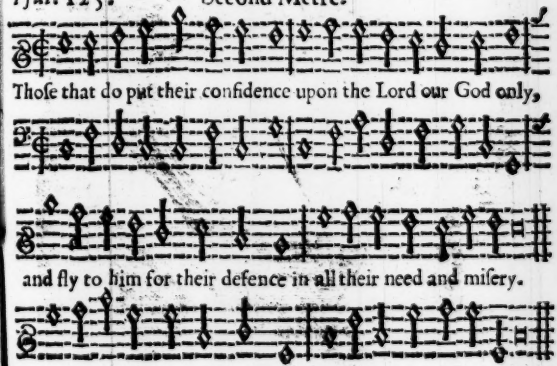
Pſal. 112. *Geneva* Tune.





Ten Commandement Tune.

Pſal. 125. Second Metre.



FINIS.

A BRIEF INTRODUCTION To the Playing on the Baſs-Viol.

THe *Viol* (uſually called the) *de Gambo* or *Conſort Viol*, becauſe the Muſick thereon is play'd from the Rules of the *Gam-ut*, and not as the *Lyra Viol*, which is by Letters or *Tableture*. Of this *Viol de Gambo* there are three ſeveral ſizes, one larger than the other, according to the three Parts of Muſick ſet forth in the *Gam-ut*, *viz. Treble Viol*, *Tenor Viol* and *Baſſe Viol*. The *Treble Viol* plays the higheſt part. and his Leſſons are prick'd by the *G ſol re ut* Cliff 𝄞. The *Tenor Viol*, or Middle Part, his Leſſons are by the *C ſol fa ut* Cliff 𝄡. And the *Baſſe Viol* which is the largeſt, his Leſſons are by the *F fa ut* Cliff 𝄢. Theſe three Viols agree in one manner of Tuning. Wherefore I ſhall firſt give you the Directions for Tuning the *Baſſe Viol*, which is uſually ſtrung with ſix ſtrings, (as you may obſerve on the Figure expreſſed in the fore-going page) which ſix ſtrings are known by ſix ſeveral Names: The firſt, which is the

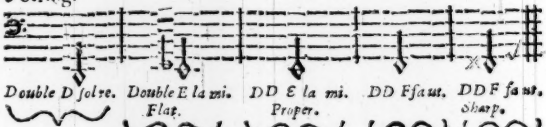
ſmalleſt, is called the *Treble*; the ſecond is called the *ſmall Mean*; the third, the *great Mean*; the fourth, the *Counter-Tenor*; the fifth, the *Tenor* or *Gam-vt* ſtring; the ſixth, the *Baſs*. But if you will name them after they are Tuned, according to the Rule of the *Gam-vt*, the *Treble* ſtring is *D la ſol re*; the *ſmall Mean*, *A la mi re*; the *great Mean*, *E la mi*; the *Counter-Tenor*, *C fa ut*; the *Tenor* or fifth ſtring is *Gam-vt*; the ſixth or *Baſs* is double *D ſol re*. Belonging to theſe ſix ſtrings there are ſeven Frets or Stops on the neck of your Viol, which are for ſtopping the various Sounds, according to the ſeveral Notes of the *Gam-vt*, both *Flats* and *Sharps*: For the more plain underſtanding of which, I have drawn an exact Table at the end of this Chapter, beginning with the loweſt Note on your ſixth ſtring, and ſo aſcending to the higheſt on the firſt of your *Treble* ſtring: Your perfect underſtanding of that Table will much further you in the knowledge of Tuning your Viol: For the which I will give you two Rules, one by *Tableture* or *Letters*, the other by the *Gam-vt* Rule. The firſt being the eaſier way for a beginner, whoſe ear I conceive at firſt is not well acquainted with the ſeveral diſtances of *Sounds* that the ſtrings are Tuned in, ſhall by this way uſe only one ſounding, *viz.* an *Uniſon*, which is to make two ſtrings (one of them being ſtopt, the other not) to agree in one and the ſame ſound: The Letters are eight *A*, *B*, *C*, *D*, *E*, *F*, *G*, *H*. Seven of theſe are aſſigned to the ſeven Frets (as you may obſerve in the foregoing Figure of the Viol.) *A* for the ſtring open, ſo *B* is the firſt Fret, *C* the ſecond, *D* the third, *E* the fourth, *F* the fifth, *G* the ſixth, and *H* the ſeventh. Therefore to begin to Tune, raiſe your *Treble* or ſmalleſt ſtring as high

high as conveniently it will bear without breaking. Then ſtop only your ſecond or ſmall *Mean* in *F*, and tune it till it agree in ſound with your *Treble* open; that done, ſtop your *Third* in *F*, and make it agree with your *Second* open; then ſtop your *Fourth* in *E*, and make it agree with your *Third* open; then ſtop your *Fifth* in *F*, and make it agree with your *Fourth* open; laſt, ſtop your *Sixth* or loweſt ſtring in *F*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Viol* in *Tune*, according to the Rule of the *Gam-vt*.

The other way of Tuning is by the Rule of the *Gam-vt*, by diſtances of *Sounds*, thus: The *Treble* being raiſed as high as it will conveniently bear without breaking, is called *D la ſol re*; then Tune your ſecond four Notes lower, and it is *A la mi re*; the *Third* four Notes lower, then it is *E la mi*; the *Fourth* three Notes or a flat Third lower, then it will be *C fa ut*; the *Fifth* four Notes lower, then it will be *Gam-vt*, your *Sixth* four Notes lower, then it will be *double D ſol re*. Having according to theſe Directions perfectly Tuned your *Viol*, you may then proceed to the uſe of this Table of the *Gam-vt*, for the knowing the places of all your *Notes* both Flat and Sharp, on the ſeveral Stops of your *Viol*.

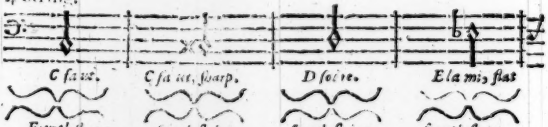
An Exact Table, directing the Places *of the* Notes *to every Stop on the* Bass-Viol, *according to the* Gam-vt; *beginning at the lowest Note of the* Bass *on the* Sixth String, *and* ascending *to the highest on the* Treble.

6 String.

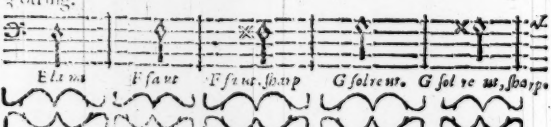


5 String.

4 String.

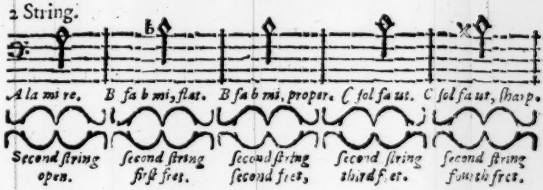


3 String.

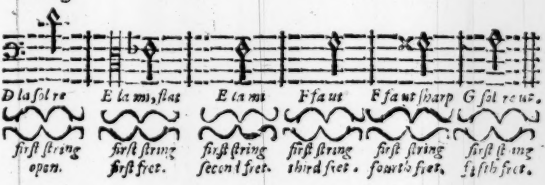


2 String.

2 String.



1 String.



In the foregoing Table obſerve, that the Sharp before a Note makes it ſtopt a Fret lower, and a Flat before a Note a Fret higher; for two Frets go to one whole or perfect Note; as this Table doth direct: Sometimes you may ſee a Sharp before *D ſol re*, then he is ſtopt a Fret lower, which is the place of *E la mi* Flat, ſo if a Flat be to *A la mi re*, it is a Fret higher, which is *G ſol re vt* Sharp. The like of other Flat or Sharp Notes.

Alſo note that if a B flat or B ſharp be ſet upon a Rule or Space at the beginning of any Line with the Cliff, that Flat or Sharp makes all the Notes which are in the ſame Rules or Spaces to be Flat or Sharp through the whole Leſſon.

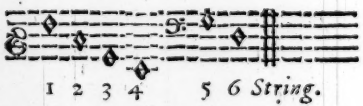
Thoſe former Directions for the *Baſs-Viol* do alſo ſerve the *Treble-Viol*, which is Strung and Tuned in

the ſame manner, only eight Notes higher, *G ſol re vt* on the *Treble* is the eight above *G ſol re vt* on the *Baſs*, being ſtopped on the ſame String and Fret that it is on the *Baſſe*, and ſo other Notes accordingly.

The *Tenor-Viol* is an excellent inward Part, and much uſed in *Conſort*, eſpecially in *Fantaſies* and *Ayres* of 3, 4, 5, and 6 Parts. The Tuning of it is the ſame as the *Baſs* and *Treble*, for the diſtance of ſound betwixt each ſtring; but being an Inward Part betwixt both, his Tuning is four Notes higher than the *Baſs*, and five Notes lower than the *Treble*; his firſt or *Treble* ſtring is Tuned to *G ſol re vt* on the third ſtring of the *Treble-Viol*; his Second four Notes lower, which is *D la ſol re*; the Third four Notes lower is *A la mi re*; the Fourth three Notes (or a flat Third) *F fa vt* - the Fifth four Notes lower than it, is *C fa vt*, the Sixth four Notes lower than the Fifth is *Gam-vt*, which is anſwerable to the *Gam-vt* on the *Baſs-Viol*. For the more clear underſtanding of theſe Tunings ſeveral, *viz.* the *Baſs*, *Tenor* and *Treble*, obſerve theſe three Examples of them, according as their ſix ſtrings are Tuned by the ſeveral diſtances of Notes in the *Gam vt*.

Example.

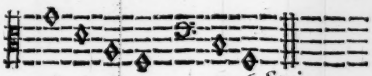
The *Treble-Viol* Tuning



[*Note, the fifth ſtring on the* Treble-Viol *is the ſame to* G ſol re vt *on the third ſtring of the* Baſs-Viol.]

The

The *Tenor-Viol* Tuning



[*Note the fifth string of the* Tenor-Viol *is tuned to* C fa vt *or fourth string of the* Bass-Viol.]

The *Basse-Viol* Tuning

This sixth string on the *Bass* is sometime Tuned a Note lower, to double *C fa vt*, the Compass of some Lessons requiring it.

Having here given you these plain Directions for the Tuning your *Viol*, and an exact Table wherein you may find the Stops of your several Notes on the *Viol*, both Flat and Sharp.

For the Names of the Notes, their Proportions of Time, I refer you to the first Part of this Book.

RULES to be observed by PRACTITIONERS *on the* VIOL.

THere are three sorts of *Bass Viol's*, as there are three manner of ways in playing.

First, a *Bass Viol* for *Consort* must be one of the largest Size, and the strings proportionable.

Secondly, a *Bass Viol* for *Divisions* must be of a less Size, and the strings according.

Thirdly, a *Bass Viol* to play *Lyra-way* which is by *Tableture*, must be somewhat less than the two former, and strung proportionable.

2. In the choice of your *Viol* Bow let it be proportioned to the *Viol* you use, and let the Hair be laid stiff, and the Bow not too heavy.

3. In holding your *Viol* observe this Rule, place it gently between your Knees, resting the lower end thereof upon the Calves of your Legs, and let your Feet rest flat on the Ground, your Toes turned a little outward, and let the top of your *Viol* lean towards your left shoulder.

4. In the holding of your Bow observe this Rule: Hold the Bow betwixt the ends of your Thumb and Forefinger, an Inch below the Nut, the Thumb and first Finger resting on the Wood, the ends of your second and third Fingers staid upon the Hair, by which you may poize and keep up your Bow. Your Bow

being thus fixed, you muſt draw it over one ſtring and then another in a right Angle, about two or three Inches above the Bridge, making each ſeveral ſtring yield a clear ſound.

5. In the poſture of your left hand obſerve this Rule: Place your Thumb on the back of the Neck, and oppoſite to your Forefinger, ſo that when your Fingers are to reſt on the ſeveral Stops or Frets, your Hand may have liberty to move up and down as occaſion ſhall require: and in the ſtopping obſerve, that when you ſet any finger down, let it not be juſt upon the Fret, but cloſe to it, bearing it hard down with the end of your finger; let it reſt there, playing the following Notes with your other fingers, until occaſion require the moving it; and be ſure not to lift your fingers too high, but keep them in an even diſtance to the Frets, that ſo they may paſs more readily from Fret to Fret.

ALſo in the Rule of True fingering, where you skip a Fret, there leave a finger; and when you have any Notes which are high Notes, that reach lower than the Frets, there the higheſt Note is alwaies ſtopt either with the third or fourth finger; if with the third, then the firſt and ſecond Fingers are ready to ſtop the two next Notes either aſcending or deſcending from it: But if the higheſt Note be ſtopt with the fourth finger, then the Note under it is ſtopt either with the third or ſecond finger, according as it is either Flat or Sharp; if Sharp the third, if Flat the ſecond. But whether the higheſt Note be ſtopt with the third or fourth

fourth finger, the third below it must be stopt with the first finger, which is ever as a Guide to the two Notes above it, Lastly, when two Notes which follow one another, are stopt with the same finger removed, it is to prepare the other fingers to the aforementioned posture, or to remove them to some other place. This order of fingering doth direct the whole Finger-board (in the stopping three Notes which follow upon any one string) with this proviso, where stops are wide the fourth or little finger is of more use than lower down where the stops fall more close.

6. In the moving your Bow observe this Rule, when you see an even number of *Quavers* or *Semiquavers*, as two, four, six or eight tyed together, you must begin with your Bow forward, though the Bow be drawn forward the Note before; but if the number be odd, as three, five or seven (which is by reason of a Prick Note or an odd *Quaver* Rest) then the first Note must be plaid with the Bow drawn backward.

Lastly, in the practice of any Lesson, play it slow at first, and by often practice it will bring your hand to a more swift motion.

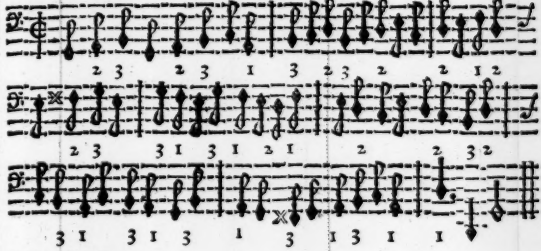
For the several Graces *on the* Viol, *as* Shakes, Backfalls, *and* Double Relishes; *there is an exact* Table *in the following Directions for the* Violin, *which serve also for the* Bass Viol.

Short

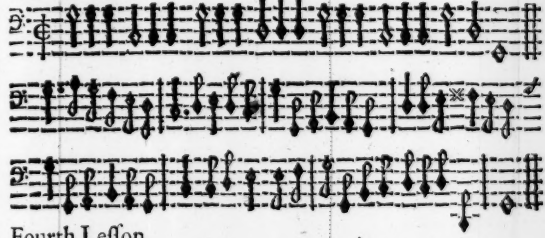
Short Lessons to begin on the *BASSE-VIOL.*

First Lesson.

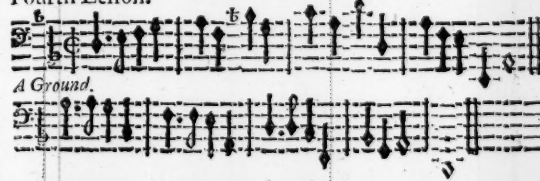
Second Lesson.



Third Lesson.

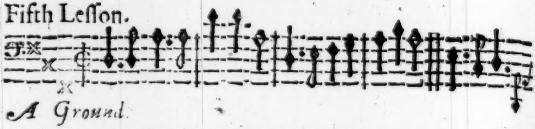


Fourth Lesson.

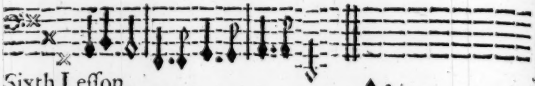


A Ground.

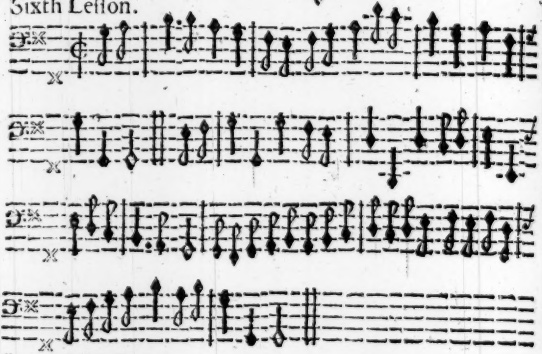
Fifth Leſſon.



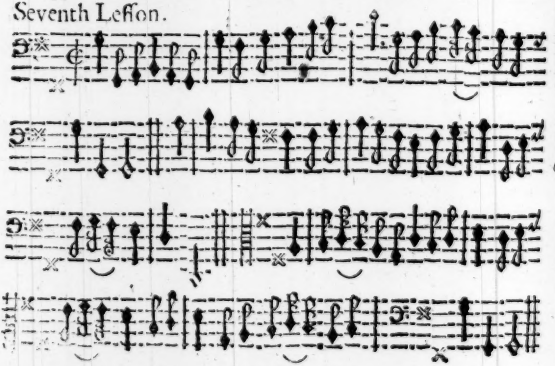
A Ground.



Sixth Leſſon.

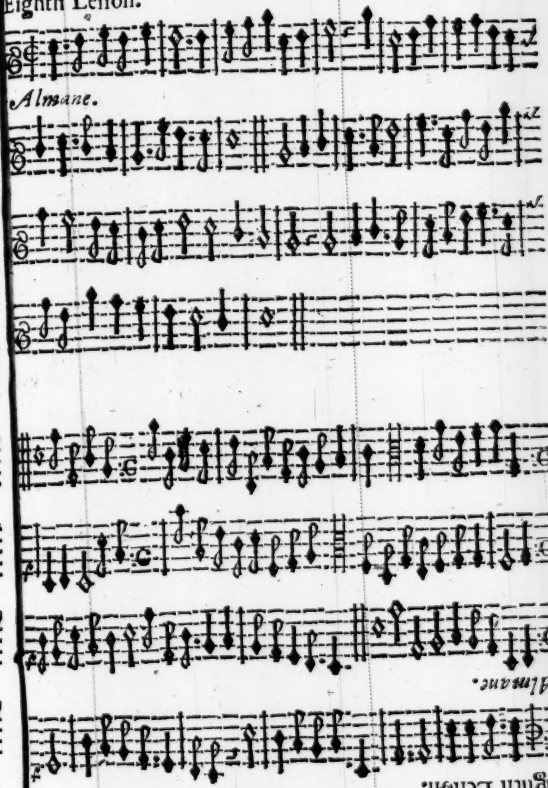


Seventh Leſſon.



a. 2. Parts. Treble. *Alph. Ferabaſco.*

Eighth Leſſon.



A BRIEF INTRODUCTION

To the Playing on the

Treble Violin

THE *Treble Violin* is a cheerful and ſprightly Inſtrument, and much practiſed of late, ſome by Book and ſome without; which of theſe two is the beſt way may be eaſily reſolved: Firſt, to learn to play by Rote or Ear without Book, is the way never to play more than what he can gain by hearing another play, which may ſoon be forgot: But on the contrary, he which learns and practiſes by

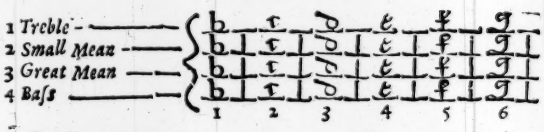
by Book, according to the Grounds of *Muſick*, fails not, after he comes to be perfect in thoſe Rules, which guide him to play more than ever he was taught or heard, and alſo to play his part in Conſort; the which the other will never be capable of, unleſs he hath this ſure guide.

Theſe Rules of *Muſick* are in a plain method ſet down in the firſt ſix Chapters of this Book; the which being perfectly underſtood, *viz.* the Nature of the *Scale* or *Gam-ut*, which directs the places of all Notes, flat and ſharp; by which are pricked all Leſſons and Tunes on the five Lines, the diſtinguiſhing of the ſeveral Parts by their Cliffs, as the *Treble*, *Tenor*, and *Baſs*; Laſtly, the Names of the Notes, their Quantities, Proportions, and Reſts, according to the Rule of *Keeping Time*, *&c.*

The *Violin* is uſually ſtrung with four Strings and tuned by Fifts, for the more plain and eaſie underſtanding thereof, and the ſtopping all Notes in their right places and Tune, it will be neceſſary that on the Neck or Finger-boad of your *Violin*, there be placed ſix *Frets*, as is on a *Viol*: This, though it be not uſual, yet it is the beſt and eaſieſt way for a Beginner who has a bad Ear, for by it he has a certain Rule to direct and guide him to ſtop all his Notes in exact Tune, which thoſe that do learn without, ſeldom have at firſt ſo good an Ear to ſtop all Notes in perfect Tune.

Therefore for the better underſtanding thereof, in this following Example is aſſigned to thoſe ſix *Frets* on the Finger-board, Six Letters of the Alphabet in their order; The firſt *Fret* is *B*. The Second *C*. The Third *D*. Fourth *E*. Fifth *F*. The Sixth *G*. *A* is not aſſigned to any of the *Frets*, but is the String open.

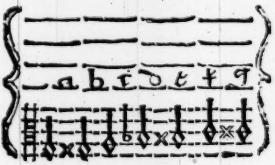
1 *Treble*



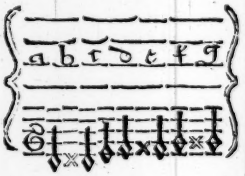
In this Example you have the Names of the four Strings, and the Letters assigned to each *Fret*.

The Scale *of* Musick *on the* Treble-Violin, *expressed by Letters and Notes.*

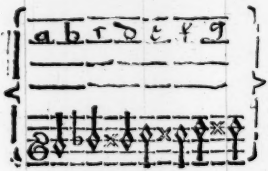
The fourth String or *Bass*.



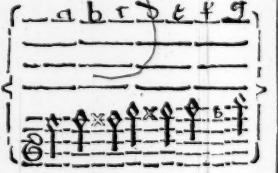
The third or great *Mean*.



The second or small *Mean*.



The first or *Treble*.



This Example doth direct the places of all the Notes, Flat and Sharp; each Note being placed under the Letters, according to their several Stops upon each String distinctly, beginning at the lowest Note on the *Bass*,

or

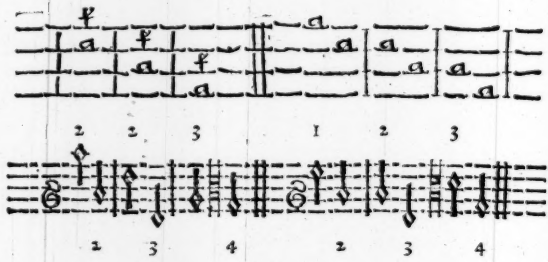
or Fourth String, and ascending up to the highest on the *Treble*, according to the *Scale* of the *Gam-ut*; in which you may also observe, that the Lessons for the *Violin* by Letters are prick'd on four Lines, according to the four several Strings: But Lessons by Notes are prick'd upon five Lines, as appear in that Example.

For the Tuning of your *Violin*, it is by Fifths; which is five Notes distance betwixt each String; for, according to the *Scale* or *Gam-ut*, the *Bass* or fourth String is called *G sol re ut*, (and is Tuned an Eight above *Gam-ut* on the *Bass-Viol*) Third or Great *Mean*, is *D la sol re*; the Second or Small *Mean*, is *A la mi re*; the First or *Treble*, is *E la*: As in the following Example the first Note of each String is upon a, and is known by this signature * under each of those Notes.

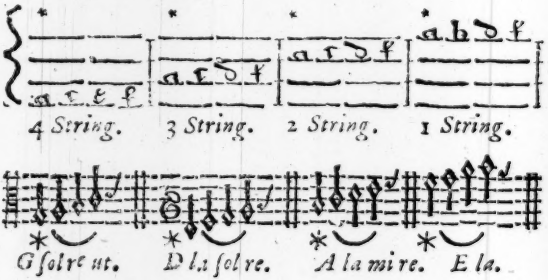
But for a Beginner, to tune by Eights will be easier than by Fifts, if his *Violin* be Fretted; to begin which he must wind up his first or *Treble* String, as high as it will bear, and stop him in *F*, then Tune his Second an Eight below it; then stop the Second in *F*, and Tune the Third an Eight under it; then stop the Third in *F*, and Tune the Fourth an Eight below that; and so your Strings will be in perfect Tune.

Example of the Tuning

By Eights. By Fifts.



Another Example of the Tuning, as the five Notes aſcend on each of the *four ſtrings*, beginning on the *Baſſe* or *fourth ſtring*.



RULES.

RULES to be observed by PRACTITIONERS *on the* Treble Violin

FIrſt, The *Violin* is uſually plaid above-hand, the Neck thereof being held by the left hand; the lower part thereof is reſted on the left breaſt, a little below the ſhoulder, and the Bow is held in the right hand, between the ends of the Thumb and the three firſt fingers, the Thumb being ſtaid upon the Hair at the Nut, and the three fingers reſting upon the Wood: Your Bow being thus fixed, you are firſt to draw an even ſtroke over each ſtring ſeverally, making each ſtring yield a clear and diſtinct ſound.

Secondly, For your poſture of your left hand, place your Thumb on the back of the Neck, oppoſite to your forefinger, ſo will your fingers have the more liberty to move up and down in the ſeveral ſtops.

Thirdly, For your true fingering obſerve theſe Directions, which will appear more eaſie to your underſtanding, if in your firſt Practice you have your *Violin fretted* as is before-mentioned, that where you skip a *fret* or *ſtop* there to leave a finger, for every *ſtop* is but half a Tone or Note, for from ♭ to ♯ is but half a Note, but from ♭ to ♮ is a whole Note; therefore the leaving of a finger is neceſſary to be in

readineſs when half Notes happen, which is by *flats* and *ſharps*.

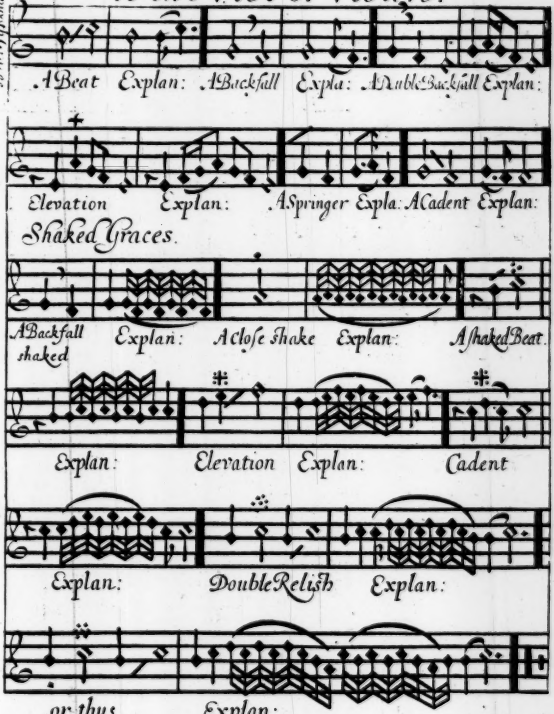
Next, when you have any high Notes which reach lower than your uſual *frets* or *ſtops*, there you are to ſhift your fingers; if there be but two Notes, then the firſt is ſtopt with the third finger; but if there be three Notes that aſcend, then the firſt is ſtopt with the ſecond finger, and the reſt by the next fingers.

Fourthly, In the moving your Bow up and down obſerve this Rule, when you ſee an even number of *Quavers* or *Semiquavers*, as two, four, ſix, or eight, tyed together, your Bow muſt move up or forwards, though it was up at the Note immediately before; but if you have an odd number, as three, four, or ſeven, (which happens very often, by reaſon of a Prickt Note or an odd *Quaver Reſt*) there your Bow muſt draw back at the firſt Note.

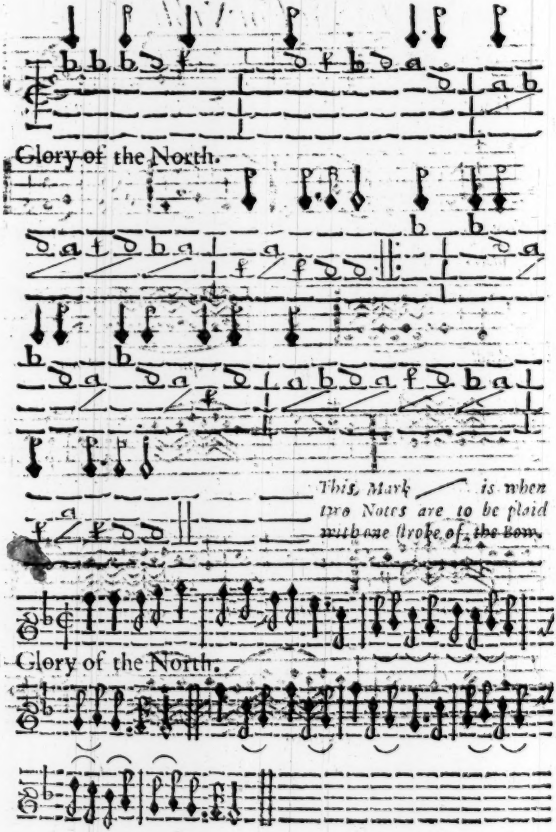
Laſtly, In your Practice of any Leſſon, play it ſlow at firſt, and by often Practice, you will bring your hand to a more ſwift motion.

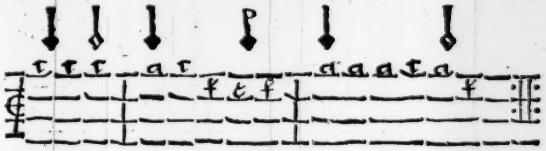
As for the ſeveral *Graces* and *Flouriſhes* that are uſed, as *Shakes*, *Back-falls*, and *Double-Reliſhes*, this following Table will be ſome help to your Practice; for there is firſt the Note plain, and after the *Grace* expreſſed by Notes at length.

A Table of Graces proper to the Viol or Violin.

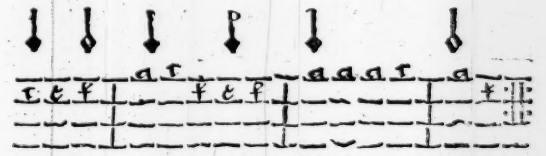


Short Tunes for the Treble Violin, *by* Letters, *and also by* Notes.



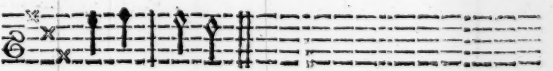


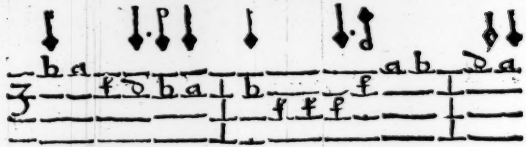
Maiden Fair.



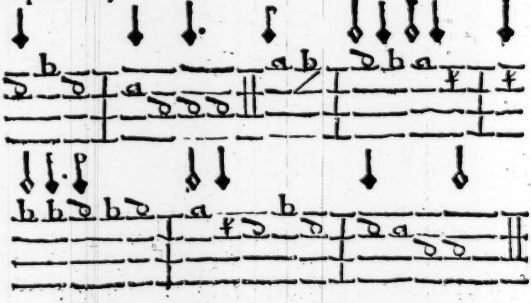
Note, That in theſe Leſſons by Letters, the Time is not put over every Letter, but if a Crotcher be over any Letter, the following Letters are to be Crotchets alſo, till you ſee the Note changed, and ſo in other Notes alſo.

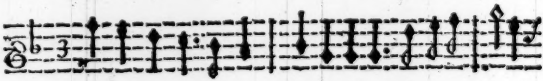
Maiden Fair.



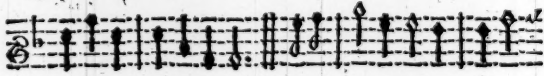


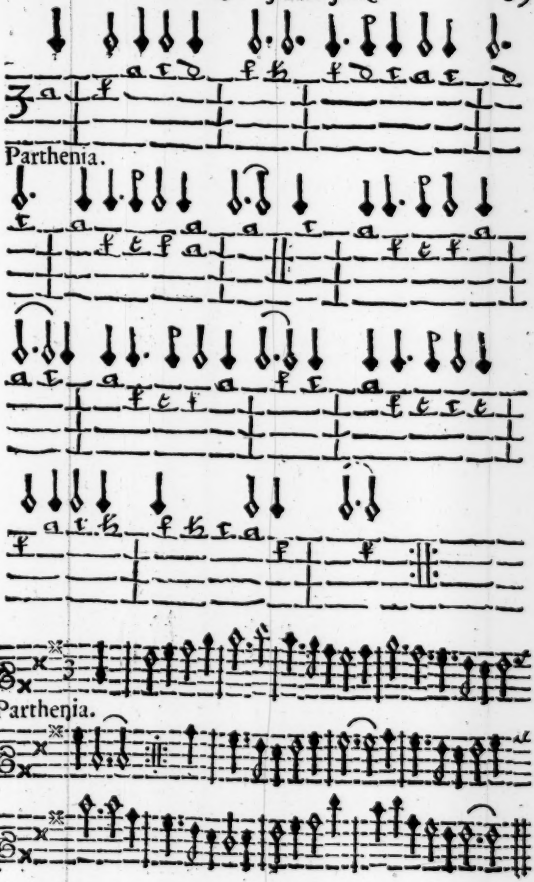
Step Strately.

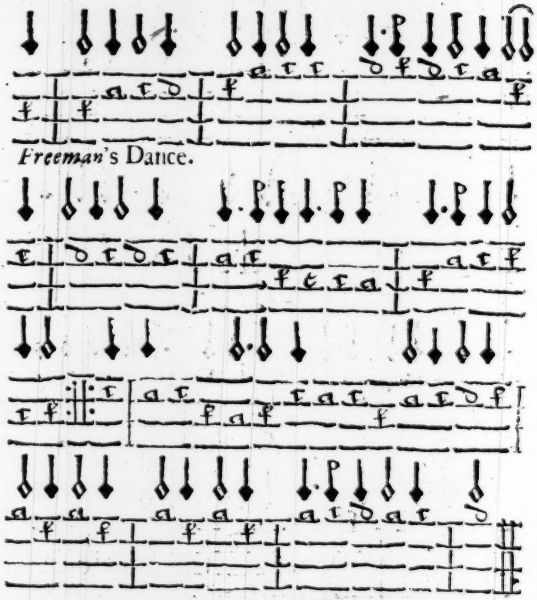




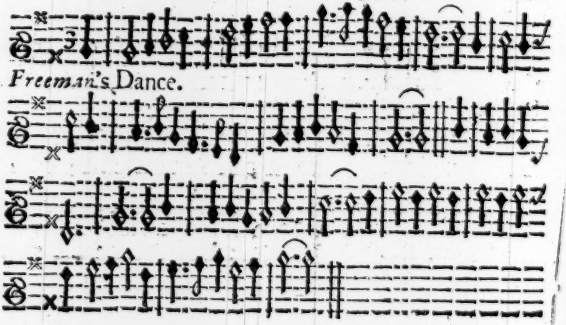
Step Strately.




Parthenia.
Parthenia.



Freeman's Dance.



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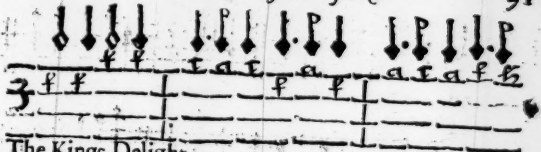
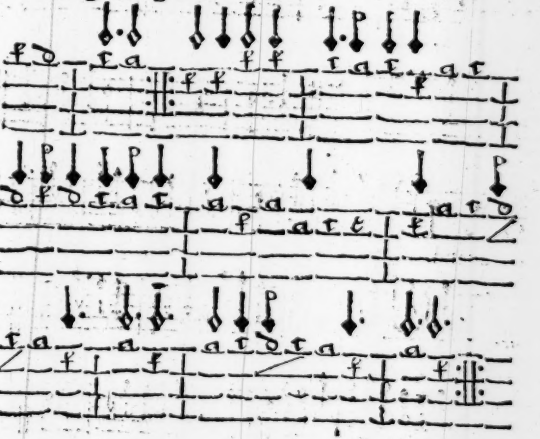
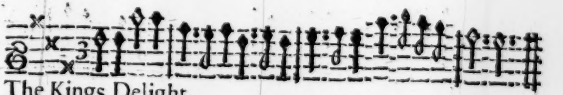


The Kings Delight.





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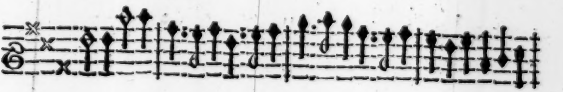

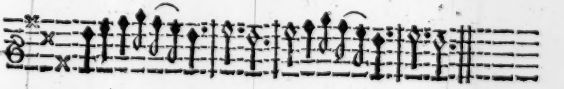

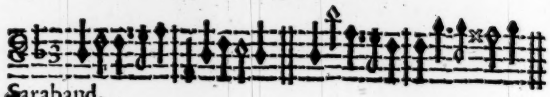

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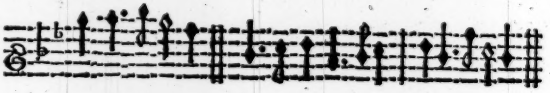

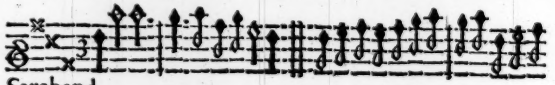

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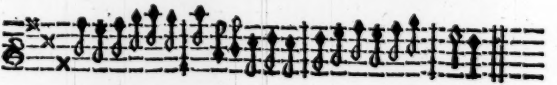

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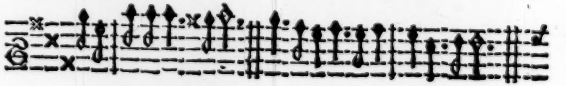
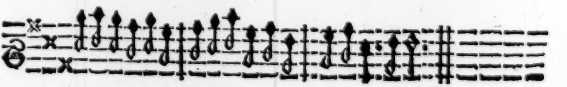




Ingenious Practioner,

Having thus (after the plaineſt method I could) ſet down ſeveral Rules and Directions for thy practice on the Treble Violin, *by way of Fretting; Which way I have known uſed by ſome of the moſt eminent Teachers on this Inſtrument, as the moſt facile and eaſie, to initiate their Scholars: Firſt by Pricking down Leſſons in* Letters, *and after in* Notes; *nor do I approve of this way of Playing by* Letters, *ſave onely as a Guide to young Practitioners, to bring them the more readily to know all the* Stops *and* Places *of the* Notes *both* Flat *and* Sharp, *as is ſet down in the Table,* pag. 91. *And having by this practice come to the perfect knowledge thereof, to lay the* Letters *aſide, and keep them to their Practice by* Notes *only. And therefore for thy Introduction to the Skill of this Muſick, I have added ſome few* Leſſons *both ways, that after thou canſt play them by* Letters, *thou mayſt play the ſame again by* Notes: *And I doubt not but by a little help of a Maſter, and thine own Practice of theſe Rules, thou mayſt in a ſhort time become a good* Proficient, *which is the hearty deſire of thy Well-wiſher,* J. P.

There is newly publiſhed a Book Entituled the *Treble Violin Book*, Containing new Theater Tunes, Dancing Tunes, and other Tunes Proper for the *Treble Violin*.

FINIS.

THE THIRD PART OF THE INTRODUCTION TO THE *Skill of MUSICK.*

The ART of

DESCANT *or* COMPOSING *MUSICK in PARTS:*

By a moſt familiar and eaſie Rule:

In three ſeveral Treatiſes.

I. *Of making four parts in* Counterpoint.

II. *A neceſſary Diſcourſe of the ſeveral* Keyes, *and their proper* Cloſes.

III. *The allowed paſſages of all* Concords, *Perfect and Imperfect.*

By Dr. *THO. CAMPION.*
And Enlarged, by Mr. *Chr. Simpſon.*

London, Printed by *W. G.* for *J. Playford*, 1669.

There are Nine Concords of Muſick, as followeth.

A *Uniſon*, *Third*, *Fift*, *Sixt*, *Eight*, *Tenth*, *Twelfth*, *Thirteenth* and *Fifteenth:* whereof five are called *perfect*, and four *unperfect*.

The five perfect, are *Uniſon*, *Fift*, *Eight*, *Twelfth*, and *Fifteenth* : Of theſe, you may not take two of one ſort together, neither riſing nor falling, as two *Fifts* or two *Eights*.

The other four, called unperfect, you may take two or three together of one ſort, riſing or falling, which are a *Third*, *Sixt*, *Tenth*, and *Thirteenth*.

Theſe Nine Concords are comprehended in four, viz.

Uniſon, *Eight*, *Fifteenth*, } are accounted as one, for every *Eight* is the ſame.

Third, *Tenth*, } likewiſe.

Fift, *Twelfth*, } likewiſe.

Sixt, *Thirteenth*, } in like ſort.

} So that in effect there are but four Concords.

The Diſcords are, a *Second*, *Fourth*, and *Seventh*, with their *Eights* ; which being ſometime mixt with Concords, make beſt Muſick, being orderly taken.

* OF Counterpoint

THE parts of Musick are in all but Four, howsoever some skilful Musicians have Composed Songs of six, eight, and ten parts; for be the parts never so many, they are but one of these Four in nature. The names of those four are these, the *Bass*, which is the lowest part and foundation of the whole Song; the *Tenor*, placed next above the *Bass*; next above the *Tenor*, the *Mean* or *Counter-Tenor*; and in the highest place, the *Treble*. These four Parts, by the Learned, are said to resemble the four Elements, the *Bass* expresseth the true nature of the Earth, who being the gravest and lowest of all the Elements, is as a foundation to the rest. The *Tenor* is likened to the Water, the *Mean* to the Ayr, and the *Treble* to the Fire. Moreover by how much the Water is more light than the Earth, by so much the Ayr is lighter than the Water, and Fire than Ayr. They have also in their native property every one place above the other; the lighter uppermost, the weightiest in the bottom. Having now demonstrated that there are in all but four Parts, and that the *Bass* is the foundation of the other three, I assume that the

true ſight and judgment of the upper three muſt proceed from the loweſt, which is the *Baſs*; and alſo I conclude, that every part in nature doth affect his proper and natural place, as the Elements do.

[* Counterpoint, in *Latin*, *Contra punctum*, was the old manner of Compoſing Parts together, by ſetting Points or Pricks one againſt another (as Minums and Semibreves are ſet in this following Treatiſe) the Meaſure of which Points or Pricks were ſung according to the quantity of the Words or Syllables to which they were applyed. (For theſe Figures □□◇ were not as yet invented.) And, becauſe in Plain Song Muſick we ſet Note againſt Note, as they did Point againſt Point, thence it is that this kind of Muſick doth ſtill retain the name of Counterpoint.]

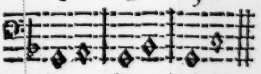
True it is, that the ancient Muſicians, who intended their Muſick only for the Church, took their ſight from the *Tenor*, which was rather done out of neceſſity than any reſpect of the true nature of Muſick, for it was uſual with them to have a *Tenor* as a Theam, to which they were compelled to adapt their other Parts: But I will plainly convince by demonſtration, that (contrary to ſome opinions) the *Baſs* contains in it both the Ayre and true judgment of the Key, expreſſing how any man at the firſt ſight may view in it all the other Parts in their original eſſence.

In reſpect of the variety in Muſick, which is attained to by farther proceeding in the Art, as when Notes are ſhifted out of their native places, the *Baſs* above the *Tenor*, or the *Tenor* above the *Mean*, and the *Mean* above the *Treble*; this kind of *Counterpoint*, which I promiſe, may appear ſimple and only fit for young Beginners (as indeed chiefly it is) yet the right ſpeculation may give much ſatisfaction, even to the moſt

moſt skilful, laying open unto them, how manifeſt and certain are the firſt Grounds of *Counterpoint.*

Firſt, it is in this caſe requiſite that a former *Baſs*, or at leaſt part thereof be framed, the Notes riſing and falling according to the nature of that part, not ſo much by degrees, as by leaps of a third, fourth, or fifth, or eighth, a ſixth being ſeldom, a ſeventh never uſed, and neither of both without the diſcretion of a skilful Compoſer. Next we muſt conſider whether the *Baſs* doth riſe or fall, for in that conſiſts the myſterie: That riſing or falling doth never exceed a fourth, (*a*) for a fourth above, is the ſame that a fifth is underneath, and a fourth underneath is as a fifth above; for Example, if a *Baſs* ſhould riſe thus:

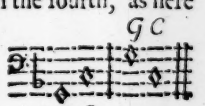
1 2 3



(*a*) If the Baſs do riſe more than a fourth, it muſt be called falling: and likewiſe, if it fall any diſtance more than a fourth, that falling muſt be called riſing.

The firſt riſing is ſaid to be by degrees, becauſe there is no Note between the two Notes, the ſecond riſing is by leaps, for *G* skips over *A* to *B*, and ſo leaps into a third, the third Example alſo leaps two Notes into a fourth. Now for this fourth, if the *Baſs* had deſcended from *G* above to *C* underneath, that deſcending fifth in ſight and uſe had been all one with the fourth, as here you may diſcern, for they both begin and end in the ſame Keys: thus,

G C

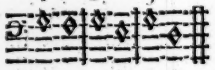


G C

This rule likewiſe holds, if the Notes deſcend a ſecond, (*b*) third, or fourth; for the fifth aſcending

is all one with the fourth descending. Example of the first Notes.

(*b*) If your Bass should fall a seventh, it is but the same as if it did rise a second, or a sixth falling is but the same of a third rising; and so on the contrary, if the Bass do rise a seventh or sixth, it is the same as though it did fall a second or third.



The third two Notes which make the distance of a fourth, are all one with this fifth following.

But let us make our approach yet nearer; if the *Bass* shall ascend either a second, third, or fourth, that part which stands in the third or tenth above the *Bass*, shall fall into an eighth; that which is a fifth shall pass into a third, and that which is an eighth shall remove into a fifth.

But that all this may appear more plain and easie, I have drawn it all into these six figures.

8	3	5
3	5	8

Though you find here only mentioned and figured a third, fifth, and eighth, yet not only these single Concords are meant, but by them also their (*c*) Compounds, as a tenth, a twelfth, a fifteenth, and so upwards; and also the unison as well as the eighth.

(*c*) By their Compounds is meant their Octaves; as a third and its eights, a fifth and its eights, &c.

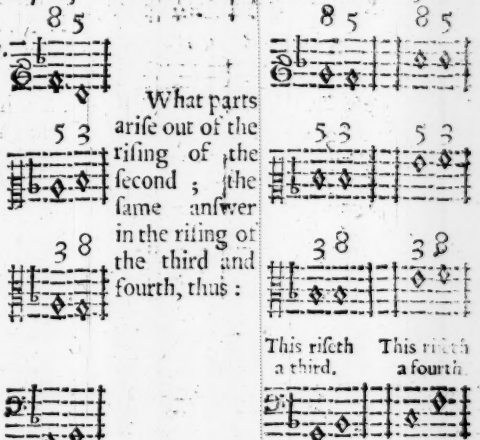
This being granted, I will give you Example of those figures prefixed: When the *Bass* riseth, beginning from the lowest figure, and rising to the upper; as if the *Bass* should rise a second, in this manner.

Then

Then if you will begin with your third, you must set your Note in *A la mire*, which is a third to *F fa ut*, and so look upward, and that Cord which you see next above it use, and that is an eight in *G sol re ut*.

After that, if you will take a fift to the first Note, you must look upward and take the third you find there for the second Note. Lastly, if you take an eighth for the first Note, you must take for the second Note the Cord above it, which is the fifth.

Example of all the three Parts added to the Bass.

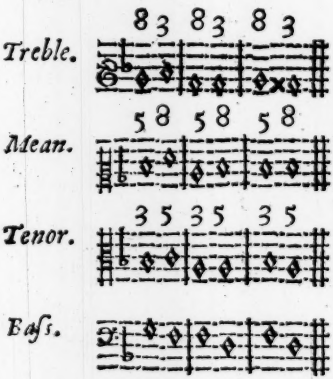


What parts arise out of the rising of the second; the same answer in the rising of the third and fourth, thus:

Albeit any man by the rising of parts, might of himself conceive the same reason in the falling of them, yet that nothing may be thought obscure, I will also illustrate the descending Notes by Example.

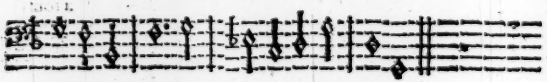
If the *Bass* descends or falls, a second, third, or fourth, or riseth a fifth (which is all one as if it had

fallen a fourth, as hath been ſhewed before) then look upon the ſix figures, where in the firſt place you ſhall find the eighth which deſcends into the third, in the ſecond place the third deſcending into the fifth, and in the third and laſt place the fifth, which hath under it an eighth.



Thus much for the riſing and falling of the *Baſs* in ſeveral: Now I will give you a brief Example of both of them mixed together in the plaineſt faſhion, let this ſtrain ſerve for the *Baſs*.

Example.



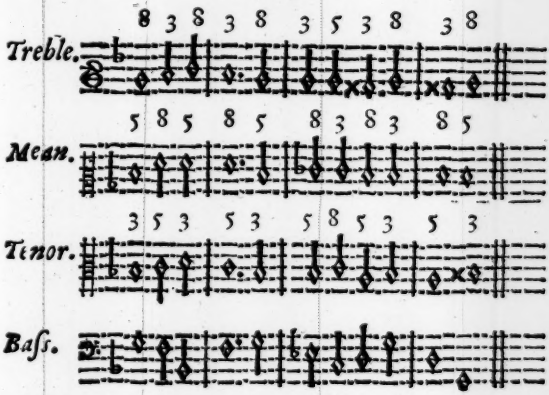
The two Notes fall a ſecond, the ſecond and third Notes fall a fifth, which you muſt call riſing a fourth, the third and fourth Notes riſe a fifth, which you muſt name the fourth falling, the fourth and fifth Notes riſe a ſecond, the fifth and ſixth Notes fall a third, the ſixth and ſeventh Notes alſo fall a third, the ſeventh

and

and eighth riſe a ſecond, the eighth and ninth Notes riſe a fourth, the tenth and eleventh Notes fall a fifth, which you muſt reckon riſing a fourth.

Being thus prepared, you may chuſe whether you will begin with an eighth, or fifth, or a third; for as ſoon as you have taken any one of them, all the other Notes neceſſarily, without reſpect of the reſt of the parts, and every one orderly, without mixing, keeps his proper place above the other, as you may eaſily diſcern in the following Example.

Example.



Let us examine only one of the parts, and let that be the *Tenor*, becauſe it ſtands next to the *Baſs*. The firſt Note in *B*, is a third to the *Baſs*, which deſcends to the ſecond Note of the *Baſs*: Now look among the ſix figures, and when you have found the

third in the upper place, you shall find under it a fifth; then take that fifth which is *C*, next from *F* to *B* below, is a fifth descending, for which say ascending, and so you shall look for the fifth in the lowest row of the figures, above which stands a third, which is to be taken; that third stands in *D*; then from *B* to *F* the *Bass* rises a fift, but you must say falling, because a fifth rising and a fourth falling is all one, as hath been often declared before; now a third when the *Bass* falls requires a fifth to follow it: (*d*) But what needs further demonstration, when as he that knows his Cords, cannot but conceive the necessity of consequence in all these, with help of those six figures.

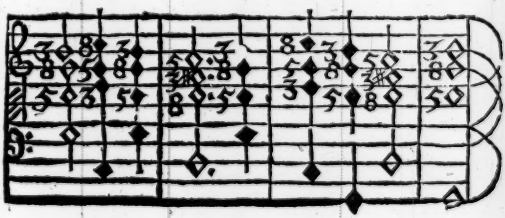
(*d*) When you have made a formal Bass, and would join other three parts to it, set the first Note of your Tenor either a third, fifth, or eighth above your Bass (which of them you please) which done, place your Mean in the next Cord you find above your Tenor, and the Treble in the next Cord above your Mean, then follow the rule of your figures, according to the rising or falling of your Bass, and the other Notes will follow in their due order.

But let them that have not proceeded so far, take this Note with them concerning the placing of the parts; if the upper part or *Treble* be an eight, the *Mean* must take the next Cord under it, which is a fifth, and the *Tenor* the next Cord under that, which is a third. But if the *Treble* be a third, then the *Mean* must take the eighth, and the *Tenor* the fifth. Again, if the uppermost part stands in the fifth or twelfth, (for in respect of the Learners ear, in the simple Concord I conclude all his Compounds) then the *Mean* must be a tenth, and the *Tenor* a fifth. Moreover, all these Cords are to be seen in the *Bass*, and such Cords as stand above the Notes of the *Bass* are easily known, but such as in sight

ſight are found (*e*) under it, trouble the young Beginner; let them therefore know that a third under the *Baſs*, is a ſixth above it, and if it be a greater third it yields a leſſer ſix above; if the leſſer third the greater ſixth. A fourth underneath the *Baſs* is a fifth above, and a fifth under the *Baſs* is a fourth above it. A ſixth beneath the *Baſs* is a third above, and if it be the leſſer ſixth, then is the third above the greater third, and if the greater ſixth underneath, then is it the leſſer third above; and thus far I have digreſſed for the Scholars ſake.

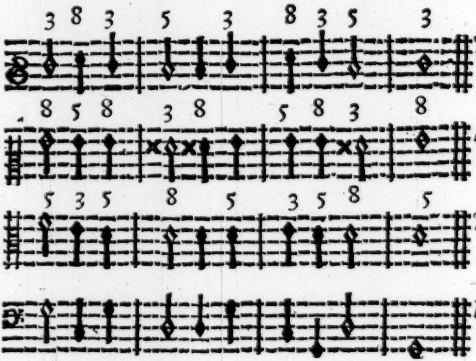
(*e*) If this Diſcourſe of Cords under the Baſs do trouble the young Beginner, let him think no more upon them (for it is not intended that he ſhould place any Notes below the Baſs) but let him look for his Cords, reckoning always from his Baſs upward; which that he may more eaſily perform, let him draw eleven lines (which is the whole compaſs of the Scale) and ſet the three uſed Cliffs in their proper places; this done, he may prick his Baſs in the loweſt five lines, and then ſet the other three parts in their orderly diſtances above the Baſs, Note againſt Note, as you ſee in this Example.

Example.



Which

Which being prick'd in ſeveral parts, appeareth thus:



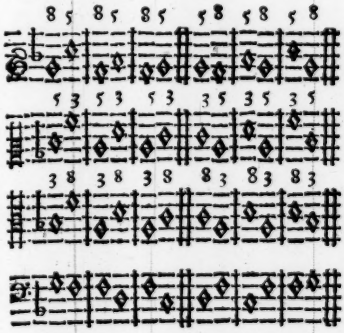
I have propoſed the former Example of the eleven lines, to lead the young Beginner to a true knowledge of the Scale, without which nothing can be effected; but having once got that knowledge, let him then compoſe his Muſick in ſeveral parts, as he ſeeth in his ſecond Example.

Here I think it not amiſs to advertiſe the young Beginner, that ſo often as the Baſs *doth fall a fifth, or riſe a fourth (which is all one, as hath been ſaid) that part which is a third to the* Baſs *in the antecedent Note, that third I ſay muſt always be the ſharp or greater third; as was apparent in the laſt Example of four parts, in the firſt Notes of the ſecond* Bar *in the* Mean *Part, and likewiſe in the laſt Note but one of the ſame Part, in both which places there is a ♯ ſet to make it the greater third. The ſame is to be obſerved in what part ſo ever this third ſhall happen.*

If

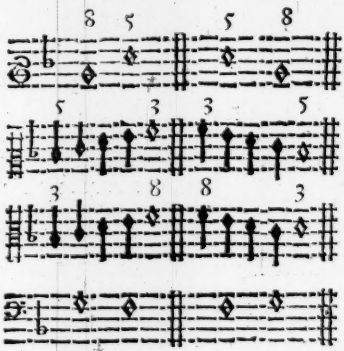
If I ſhould diſcover no more than this already deciphered of *Counterpoint*, wherein the native order of four Parts with uſe of the Concords, is demonſtratively expreſſed, might I be my own Judge, I had effected more in *Counterpoint*, than any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certain nature is in all her operations, know that what Cords have held good in this aſcending and deſcending of the *Baſs*, anſwer in the contrary by the very ſame rule, though not ſo formally as the other, yet ſo that much uſe is, and may be made of this ſort of *Counterpoint*. To keep the figures in your memory, I will here place them again, and after them plain Examples.

8	3	5
3	5	8



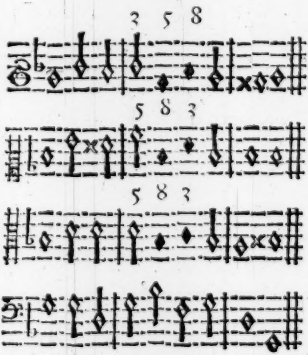
In theſe laſt Examples you may ſee what variety Nature offers of her ſelf; for if in the firſt Rule the Notes follow not in expected formality, this ſecond way being quite contrary to the other affords us ſufficient ſupply: the firſt and laſt two Notes ariſing and falling by degrees, are not ſo formal as the reſt; yet thus they may be mollified, by breaking two of the firſt Notes.

How



How both the wayes may be mixed together, you may perceive by this EXAMPLE, wherein the black NOTES distinguish the second Way from the first.

In this Example the fifth and fixth Notes of the three upper parts are after the second way, for from the fourth Note of the *Bass*, which is in from *G* and goeth to *B* is a third rising, so that according to the first Rule, the eighth shall pass into the fifth, the fifth into a third, the third into an eighth. But here contrariwise the eighth goes into a third, the fifth into an eighth, and the third into a fifth; and by these Notes you may censure the rest of that kind. (*f*)

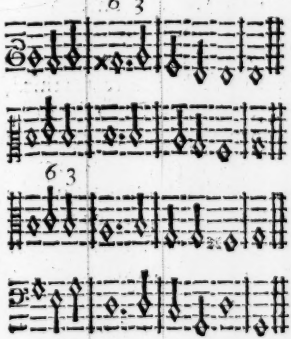


(*f*) When your Bass standeth still (that is to say, hath two or more Notes together in one and the same place) you may chuse whether you will make your parts do so too, or change them, as you

you see our Author hath done in the second Note of this present Example. If you change them, you may do it either by the Rule of Descending or Ascending, which you please, so you do but observe formality.

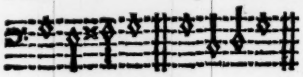
Though I may now seem to have finished all that belongs to this sort of *Counterpoint*, yet there remains one scruple; that is, how the sixth may take place here, which I will also declare. Know that whensoever a sixth is requisite, as in *B*, or in *F*, or in *E* or *A*, the Key being in *Gam-vt*, you may take the sixth instead of the fifth, and use the same Cord following, which you would have taken if the former Cord had been a fifth.

Example.



The sixth in both places (the *Bass* rising) passes into a third, as it should have done if the sixth had been a fifth. Moreover, if the *Bass* shall use a sharp, as in *F* sharp; then must we take the sixth of necessity, but the eighth to the *Bass* may not be used; so that exception is to be taken against our Rule of *Counterpoint*: To which I answer thus: first, such *Basses* are not (g) true *Basses*, for where a sixth is to be taken either in *F* sharp, or in *E* sharp, or in *B* or in *A* the true *Bass* is a third lower, *F* sharp in *D E*, in *C B*, in *G A*, in *F*, as for Example.

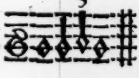
(g) He doth not mean, that such Basses are bad, false, or defective, but that they have (perhaps for elegancy or variety) assumed the nature of some part for a Note or two, and so want the full Fat taste of a Bass in those Notes. In

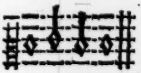


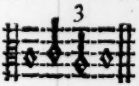
In the first *Bass* two sixes are to be taken, by reason of the imperfection of the *Bass* wanting due latitude, the one in *E*, the other in *F* sharp, but in the second *Bass* the sixes are removed away, and the Musick is fuller.

Nevertheless, if any be pleased to use the *Bass* sharp, then instead of the eighth to the *Bass*, he may take the third to the *Bass*, in this manner.

Here the *Treble* in the third Note, when it should have past in the sharp eighth in *F*, takes for it a third to the *Bass* in *A*, which causeth the *Bass* and *Treble* to rise two thirds, whereof we will speak hereafter.





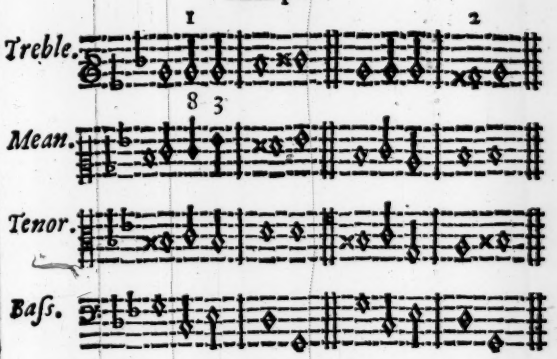


Note also that when the *Bass* stands in *E* flat, and the part that is an eighth to it must pass into a sharp, or greater third, that this passage from the flat to the sharp would be unformal; and therefore it may be thus with small alteration avoided, by removing the latter part of the Note into the third above, which though it meets in unison with the upper part, yet it is right good, because it jumps not with the whole, but only with the last half of it.

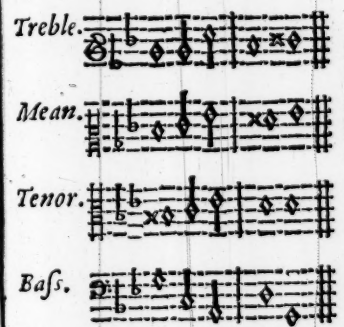
For the second Example look hereafter in the rule of thirds, but for the first Example here: If in the *Mean* part the third Note that is divided, had stood still a *Minum* (as by rule it should) and so had past in *F* sharp, as it must of force be made sharp at a close, it had been then passing unformal.

Example

Example.



But if the ſame *Baſs* had been ſet in the ſharp Key, the reſt of the part would have fallen out formal of themſelves without any help, as thus:

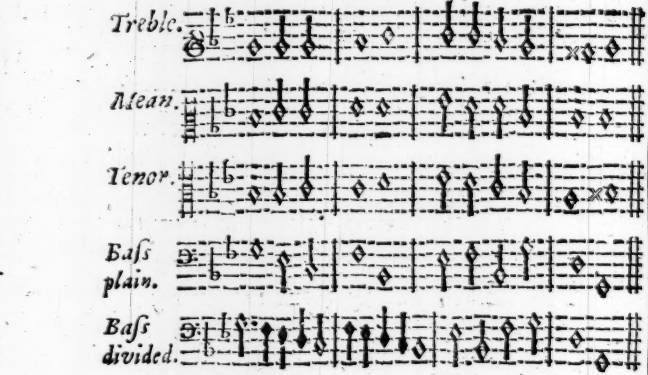


When the *Baſs* ſhall ſtand ſtill in one Key, as above it doth in the third Note, then the other parts may remove at their pleaſure.

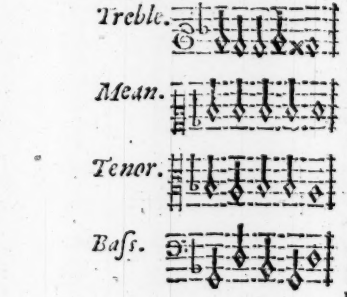
Moreover, it is to be obſerved, that in Compoſing of the *Baſs* you may break it at your pleaſure, without altering any of the other parts:

For

For Example.



One other obſervation more I will handle, that doth ariſe out of this Example, which according to the firſt Rule may hold thus:



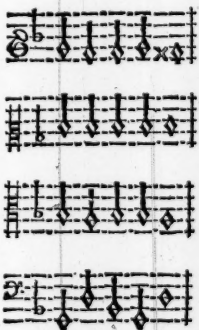
Herein are two errours, firſt in the ſecond Notes of the *Baſs* and *Treble*, where the third to the *Baſs* ought to have been ſharp; ſecondly in the ſecond and third Notes of the ſame parts, where the third being a leſſer third, holds while the *Baſs* falls into a fifth, which is uneligant, (*b*) but if the upper third had been the greater third, the fifth had fitly followed, as you may ſee in the third and fourth Notes of the *Tenor* and the *Baſs*.

(*b*) Du-

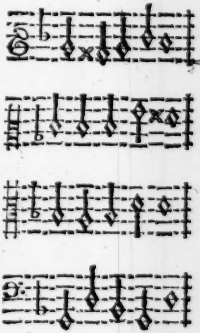
(*b*) But that ſcruple may be taken away by making the ſecond Note of the Treble ſharp, and inſtead of a fifth by removing the third Note into a ſixth.

When any informality doth occur, the Scholar need not tye himſelf to the firſt Rules of the Baſs *riſing or falling, but may take ſuch Cords as his Genius prompts him to, (having a care that he take not two eights or fifts together) riſing or falling betwixt any two parts whatſoever: 'Tis true, our Author did invent this Rule of the figures, as the eaſieſt way to lead the young Beginner to this kind of Compoſition, in which he hath done more than any that I have ever ſeen upon this Subject; but this he did to ſhew the ſmootheſt way, and not to tye his Scholar to keep ſtrictly that way when a block or ſtone ſhould happen to lye in it, but that he may in ſuch a caſe ſtep out of this way for a Note or two, and then return again into it.*

Example.

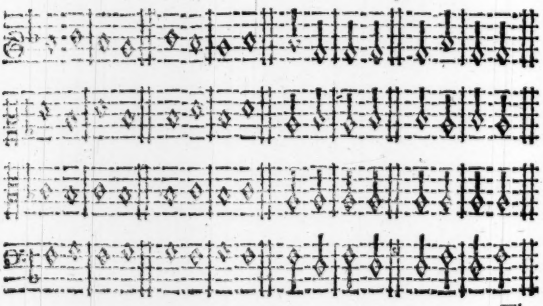


There may yet be more variety afforded the *Baſs*, by ordering the fourth Notes of the upper parts according to the ſecond Rule, thus:



But that I may (as near as I can) leave nothing untouch'd concerning this kind of *Counterpoint*, let us now conſider how two Thirds being taken together between

the *Treble* and the *Baſs*, may ſtand with our Rule. For ſixes are not in this caſe to be mentioned, being diſtances ſo large that they can produce no formality: Beſides, the ſixth is of it ſelf very imperfect, being compounded of a third, which is an imperfect Concord; and of a fourth, which is a Diſcord: and this the cauſe is, that the ſixes produce ſo many fourths in the inner parts. As for the third, it being the leaſt diſtance of any Concord, is therefore eaſily to be reduced into good order. For if the *Baſs* and *Treble* do riſe together in thirds, then the firſt Note of the *Treble* is regular with the other part, but the ſecond of it is irregular; for by rule in ſtead of the riſing third, it ſhould fall into the eight. In like ſort, if the *Baſs* and *Treble* do fall two thirds, the firſt Note of the *Treble* is irregular, and is to be brought into rule by being put into the eighth, but the ſecond Note is of it ſelf regular. Yet whether thoſe thirds be reduced into eights or no, you ſhall by ſuppoſition thereof find out the other parts, which never vary from the rule but in the ſharp *Baſs*. But let me explain my ſelf by Example.



The

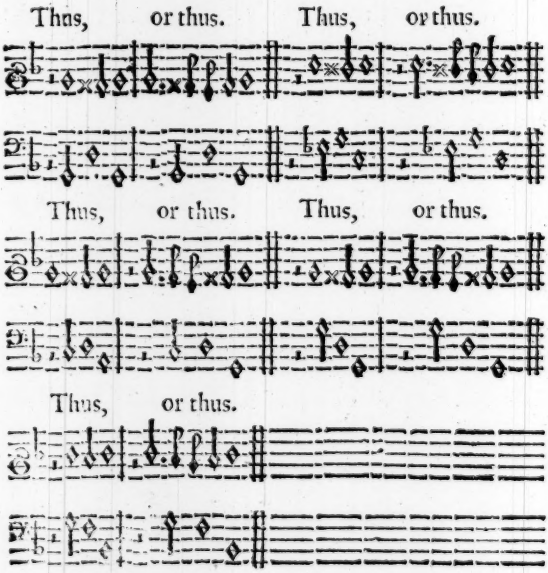
The first two Notes of the *Treble* are both thirds to the *Bass*, but in the second stroke, the first Note of the *Treble* is a third, and the second which was before a third, is made an eight, onely to shew how you may find out the right parts which are to be used when you take two thirds between the *Treble* and the *Bass*: For according to the former rule, if the *Bass* descends, the third then in the *Treble* is to pass into the eight, and the *Mean* must first take an eight, then a fift; and the *Tenor* a fift, then a third; and these are are also the right and proper parts, if you return the eight of the *Treble* into a third again, as may appear in the first example of the *Bass* falling, and consequently in all the rest.

But let us proceed yet further, and suppose that the *Bass* shall use a sharp, what is then to be done? as if thus:

If you call to mind the rule delivered concerning the sharp *Bass*, you shall here by help thereof see the right parts, though you cannot bring them under the Rule: for if the first Note of the *Bass* had been flat, the *Mean* part should have taken that, and so have descended to the fifth; but being sharp, you take for it (according to the former observation) the third to the *Bass*, and so rise up into the fift. The *Tenor* that should take a fift, and so fall by degrees into a third, is here forced by reason of the sharp *Bass*, for a fift to take a sixt, and so leap downwards into the thirds. And so much for the thirds

Lastly, in favour of young Beginners let me also

add this, that the *Baſs* intends a Cloſe as often as it riſeth a fifth, third, or ſecond, and then immediately either falls a fift, or riſeth a fourth. In like manner, if the *Baſs* falls a fourth or a ſecond; and after falls a fift, the *Baſs* inſinuates a Cloſe, and in all theſe caſes the part muſt hold, that in holding can uſe the fourth or eleventh, and ſo paſs either in the third or tenth.



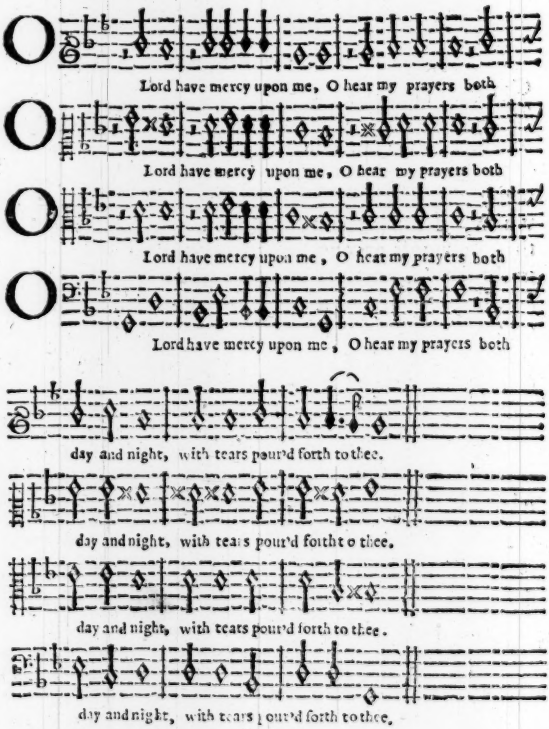
In the Examples before ſet down I left out the Cloſes of purpoſe that the Cords might the better appear in their proper places; but this ſhort admonition will direct

rect any young Beginner to help that want at his pleasure. And thus I end my Treatise of (*i*) *Counterpoint* both brief and certain, such as will open an easie way to them, that without help of a skilful Teacher endevour to acquire the first grounds of this Art.

(*i*) *Counterpoint* is the first part and ground of Composition. The second part of it is *Figurative Musick, or Descant*, which mixeth fast and slow Notes together, bindeth Discords with Concords, and maketh one Part to answer another in Point or Fuge, with many other excellent varieties: To the attaining of which, I cannot commend you to a better Author, than our most excellent Countrey-man, Mr. *Morley*, in the second and third Part of his *Introduction to Musick*. If you desire to see what foreign Authors do write on this Subject, you may (if you understand *Latin*) peruse the Works of *Athanasius Kirkerus* and *Marsennus*, two excellent late Authors.

But first peruse the two little Treatises following in this present Book; the one of the Tones of Musick, *the other of* Passages of Concords; *in both which, our Author (according to his accustomed Method) doth more briefly and more perspicuously treat, than any other Author you shall meet with on the same Subject.*

A short Himn, Composed after this form of Counterpoint, *to shew how well it will become any Divine or grave Subject.*



In this Ayre the last Note only is, for sweetness sake, altered

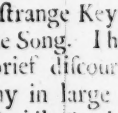
altered from the Rule, in the laſt Note of the *Treble*, where the eight being a perfect Concord, and better befitting an outward part at the Cloſe, is taken for a third; and in the *Tenor* inſtead of the fifth, that third is taken deſcending; for in a middle part, imperfection is not ſo manifeſt as in the *Treble* at a Cloſe, which is the perfection of a Song.

SECOND PART.

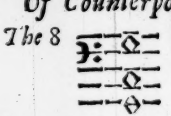
Of Tones of Muſick.

OF all things that belong to the making up of a Muſician, the moſt neceſſary and uſeful for him is the true knowledge of the Key or Mood, or Tone, for all ſignifie the ſame thing, with the Cloſes belonging unto it, for there is no Tune that can have any grace or ſweetneſs, unleſs it be bounded within a proper Key, without running into ſtrange Keys, which have no affinity with the air of the Song. I have therefore thought good in an eaſie and brief diſcourſe to endevour to expreſs that which many in large and obſcure volumes have made fearful to the idle Reader.

The firſt thing herein to be conſidered is the eight, which is equally divided into a fourth, and a fifth, as thus:



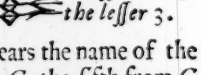
Here you ſee the fourth in the upper place, and the fifth in the lower place, which is called *Modus Authentus*; but contrary thus:



This is called *Modus Plagalii*, but howſoever the fourth in the eight is placed, we muſt have our eye on the fift, for that only diſcovérs the Key, and all the Cloſes pertaining properly thereunto: This fift is alſo divided into two thirds, ſometimes the leſſer third hath the upper place, and the greater third ſupports it below; ſometimes the greater third is higher, and the leſſer third reſts in the loweſt place; as for Example:

The loweſt Note of this fift bears the name of the Key, as if the eight be from *G* to *G*, the fifth from *G* beneath to *D* above, *G* being the loweſt Note of the fift, ſhews that *G* is the Key, and if one ſhould demand in what Key your Song is ſet, you muſt anſwer in *Gam-vt*, or *G ſol re vt*, that is, in *G*.

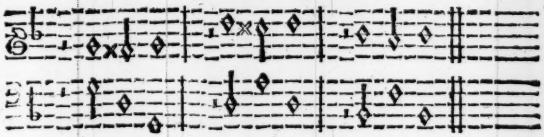
If the Compaſs of your Song ſhould fall out thus:



Reſpect not the fourth below, but look to your fift above, and the loweſt Note of that fifth aſſume for your Key, which is *C*, then divide that fift into his two thirds, and ſo you ſhall find out all the Cloſes that belong to that Key

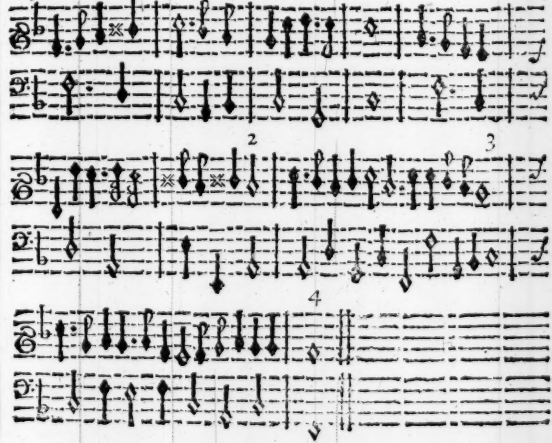
The main and fundamental Cloſe is in the Key it ſelf, the ſecond is in the upper Note of this fift, the third is in the upper Note of the loweſt third, if it be the leſſer third; as for Example, if the Key be in *G* with *b* flat, you may cloſe in theſe three places.

The



The first Close is that which maintains the Ayr of the Key, and may be used often; the second is next to be preferred; and the last, last.

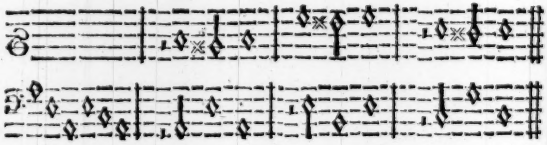
But if the Key should be in *G* with *B* sharp, then the last close being to be made in the greater or sharp third, is unproper, and therefore for variety sometime the next Key above is joyned with it, which is *A*; and sometimes the fourth Key, which is *C*. But these changes of Keys, must be done with judgment, yet have I aptly closed in the upper Note of the lowest third of the Key, the Key being in *F*, and the upper Note of the third standing in *A*, as you may perceive in this Ayre.



In this Ayre the firſt cloſe is in the upper Note of the fift, which from *F* is *C*, the ſecond cloſe is in the upper Note of the great third, which from *F* is *A*.

But the laſt and final cloſe is in the Key it ſelf, which is *F*, as it muſt ever be, whereſoever your Key ſhall ſtand, either in *G* or *C*, or *F*, or elſewhere, the ſame rule of the fift is perpetual, being divided into thirds, which can be but two wayes, that is, either when the upper third is leſs by half a Note than the lower, or when the lower third contains the half Note, which is *Mi Fa*, or *La fa*.

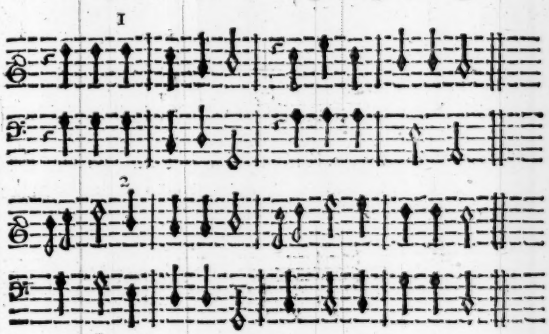
If the lower third contains the half Note, it hath it either above as *La Mi Fa*, *La Mi* being the whole Note, and *Mi Fa* but half ſo much, that is the half Note; or elſe when the half Note is underneath, as *Mi Fa Sol*; *Mi Fa* is the half Note, and *Fa Sol* is the whole Note; but whether the half Note be uppermoſt or lowermoſt, if the loweſt third of the fift be the leſſer third, that Key yields familiarly three cloſes; Example of the half Note, ſtanding in the upper place was ſhewed before, now I will ſet down the other.



But for the other Keys that divide the fift, ſo that it hath the leſs third above, and the greater underneath, they can challenge but two proper cloſes, one in the the loweſt Note of the fift, which is the fundamental Key, and the other in the uppermoſt Note of the ſame,

ſame, wherein alſo you may cloſe at pleaſure. True it is, that the Key next above hath a great affinity with the right Key, and may therefore as I ſaid before, be uſed; as alſo the fourth Key above the final Key.

Examples of both in two beginnings of Songs.



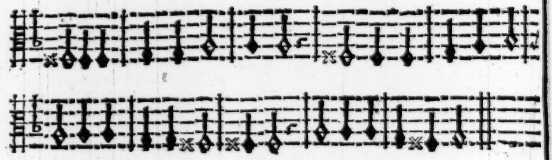
In the firſt Example *A* is mixt with *G*, and in the ſecond *C* is joyned with *G*, as you may underſtand by the ſecond cloſes of both.

To make the Key known is moſt neceſſary in the beginning of a Song, and it is beſt expreſt by the often uſing of his proper fift, and fourth, and thirds, riſing or falling

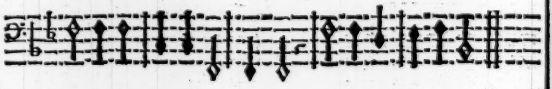
There is a Tune ordinarily uſed, or rather abuſed, in our Churches, which is begun in one Key and ended in another, quite contrary to Nature; which errour crept in firſt through the ignorance of ſome Parish clerks, who better underſtood how to uſe the Keys of their Church doors, than the Keys of Muſick; at which I do not much marvel, but that the ſame ſhould paſs in the

the Book of Pſalms ſet forth in four Parts, and authorized by ſo many Muſicians, makes me much amazed:

This is the Tune.

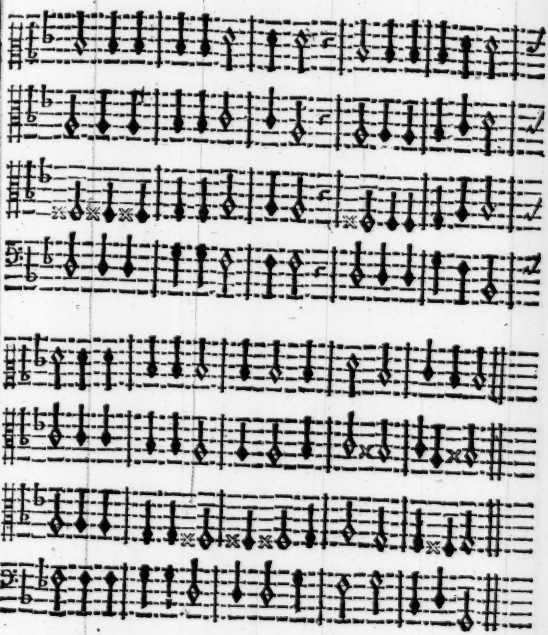


If one ſhould requeſt me to make a *Baſs* to the firſt half of this Ayre, I am perſwaded that I ought to make it in this manner:



Now if this be the right *Baſs* (as without doubt it is) what a ſtrange unayrable change muſt the Key then make from *F* with the firſt third ſharp to *G* with *b* flat.

But they have found a ſhift for it, and begin the Tune upon the upper Note of the fift, making the third to it flat; which is as abſurd as the other: For firſt they erre in riſing from a flat third into the Uniſon, or eight, which is condemned by the beſt Muſicians; next, the third to the fifth, is the third which makes the Cadence of the Key, and therefore affects to be ſharp by nature, as indeed the Author of the Ayre at the firſt intended it ſhould be. I will therefore ſo ſet it down in four parts, according to the former Rule of *Counterpoint*.



This was the Authors meaning, and thus it is lawful to begin a Song in the fift, ſo that you maintain the Ayre of the Song, joyning to it the proper Parts; but for ſuch diſſonant and extravagant errours as I have juſtly reprehended, I heartily wiſh they ſhould be remedied, eſpecially in Divine Service, which is devoted to the great Author of all Harmony. And briefly thus for the Tones.

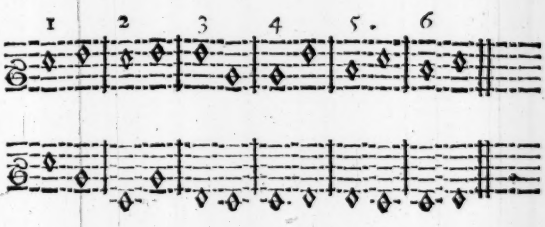
THIRD

THIRD AND LAST PART.

Of the taking of all Concords, perfect and imperfect.

Of all the latter Writers in Muſick, whom I have known, the beſt and moſt learned is Zethus Calviſius *a* German, *who out of the choiceſt Authors, hath drawn into a perſpicuous method, the right and elegant manner of taking all Concords, perfect and imperfect; to whom I would refer our Muſicians, but that his Book is ſcarce any where extant, and beſides it is written in* Latin, *which Language few or none of them underſtand; I am therefore content for their ſakes to become a Tranſlator; yet ſo, that ſomewhat I will add, and ſomewhat I will alter.*

THe conſecution of perfect Concords among themſelvs is eaſie; for who knows not two eights or two fifts, are not to be taken riſing or falling together, but a fifth may either way paſs into an eighth, or an eight into a fift, yet moſt conveniently when the one of them moves by degrees, and the other by leaps: for when both skip together, the paſſage is leſſe pleaſant: the ways by degrees are theſe.

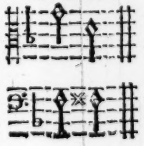


The fourth way is only excepted againſt, where the fift riſeth into the eight, and in few parts it cannot well be admitted, but in Songs of many voices it is oftentimes neceſſary.

The paſſage alſo of perfect Concords into imperfect, either riſing or falling by degrees or leaps, is eaſie, and ſo an Uniſon may paſs into a leſſer third, or a greater third; alſo into the leſſer ſixt, but ſeldom into the greater ſixt. A fift paſſeth into the greater ſixt, and into the leſſer ſixt; as alſo into the greater or leſſer third; and ſo you muſt judge of their eights, for *de octavis idem eſt judicium:* And therefore when you read an uniſon, or a fift, or a third, or a ſixt, know that by the ſimple Concords the compounds are alſo meant.

Note here that it is not good to fall with the *Baſs*, being ſharp in *F*, from an eight unto a ſixt.

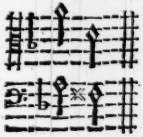
As thus:



But concerning imperfect Cords, becauſe they obſerve not all one way in their paſſages, we will ſpeak of them ſeverally, firſt declaring what *not harmonical* doth ſignifie, whereof mention will be made hereafter.

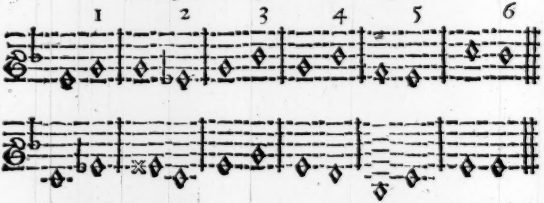
Or

Or thus :



Relation or reference, or reſpect *not harmonical*, is *Mi* againſt *Fa* in a croſs form, and it is in four Notes, when the one being conſidered croſs with the other, doth produce in the Muſick a ſtrange diſcord :

Example will yield it more plain.



The firſt Note of the upper parts in *E la mi* ſharp, which being conſidered, or referred to the ſecond Note of the lower part, which is *E la mi* made flat by the cromatick flat ſign, begets a falſe ſecond, which is a harſh diſcord ; and though theſe Notes ſound not both together yet in few parts they leave an offence in the ear. The ſecond Example is the ſame deſcending, the third is from *E la mi* ſharp in the firſt Note of the lower part, to the ſecond Note in the upper part, it being flat by reaſon of the flat ſign, and ſo between them they mix in the Muſick a falſe fift : the ſame doth the fourth example, but the fift example yields a falſe fourth, and the ſixt a falſe fift.

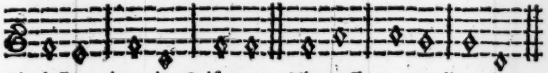
There are two kinds of imperfect Concords, thirds, or ſixts, and the ſixts wholly participate of the nature of the thirds ; for to the leſſer third, which conſiſts but of a whole Note and half, add a fourth, and you have the leſſer ſixt ; in like manner to the greater third

that

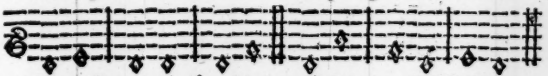
that consists of two whole Notes, add a fourth, and it makes up the greater sixt; so that all the difference is still in the half Note, according to that only saying, Mi & Fa *sunt tota* Musica. Of these four we will now discourse, proceeding in order from the lesse to the greater.

Of the lesser or imperfect Third.

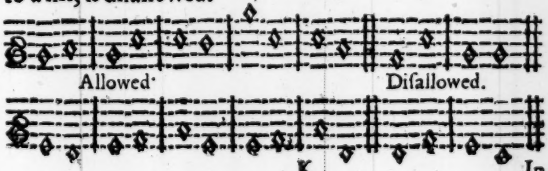
The lesser third passeth into an unison, first by degrees, when both parts meet, then by leaps ascending or descending when one of the parts stand still, but when both the parts leap or fall together, the passage is not allowed.



The lesser 3. into the Unison. The passages not allowed.

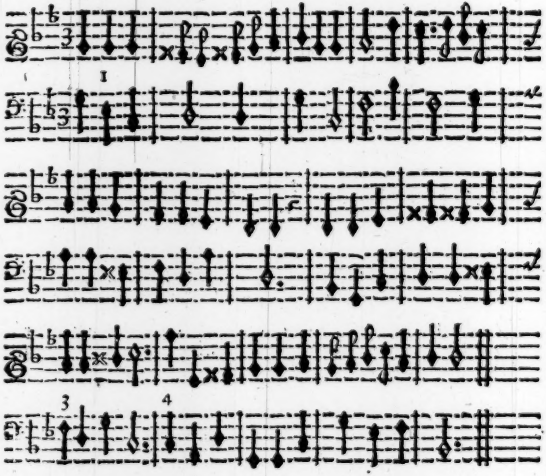


Secondly, the lesser third passeth into a fift, first in degrees, when they are separated by contrary motions; then by leaps, when the lower part riseth by degrees, and the upper part descends by degrees: and thus the lesser tenth may pass into a fift. Lastly, both parts leaping, the lesser third may pass into a fift, so that the upper part doth descend by leap the distance of a lesser third. Any other way the passage of a lesser third into a fift, is disallowed.



Allowed. Disallowed.

In the laſt diſallowance, which is when the upper part ſtands, and the lower part falls from a leſſer third to a fift, many have been deceived, their ears not finding the abſurdity of it; but as this way is immuſical, ſo is the fall of the greater third in the former manner, into a fift, paſſing harmonious; inſomuch that it is elegantly and with much grace taken in one part of a ſhort Ayre four times, whereas had the fift been half ſo often taken with the leſſer third falling, it would have yielded a moſt unpleaſant harmony.

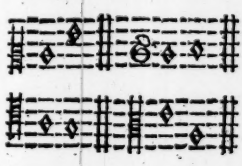


He that will be diligent to know, and careful to obſerve the true allowances, may be bold in his Compoſition, and ſhall prove quickly ready in his ſight, doing that ſafely and reſolutely which others attempt timo-

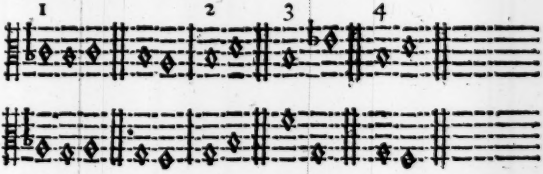
rouſly

rously and uncertainly. But now let us proceed in the paſſages of the leſſer third.

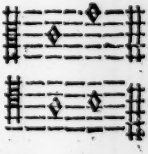
Thirdly, the leſſer third paſſeth into an eight, the lower part deſcending by degrees, and the upper part by leaps: but very ſeldom when the upper part riſeth by degrees, and the lower part falls by a leap.



Fourthly, the leſſer third paſſeth into other Concords, as when it is continued, as in degrees it may be, but not in in leaps. Alſo it may paſs into the greater third, both by degrees and leaps, as alſo into the leſſer ſixt, if one of the parts ſtand ſtill, into the great ſixt it ſometimes paſſeth, but very rarely.



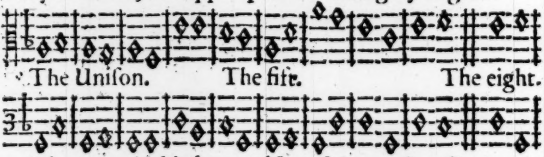
Laſtly, add unto the reſt this paſſage of the leſſer third into the leſſer ſixt, as when the lower part riſeth by degrees, and the upper part by leaps.



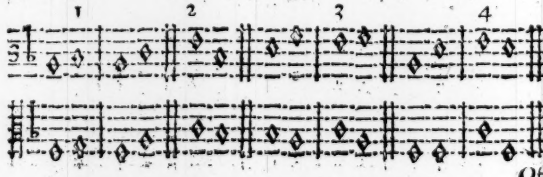
Of the greater or perfect Third.

The greater or perfect third being to paſs into perfect Concords, firſt takes the uniſon, when the parts aſcend together, the higher by degree, the lower by

leap; or when they meet together in a contrary motion, or when one of the parts ſtand ſtill. Secondly, it paſſeth into a fiſt when one of the parts reſts, as hath been declared before: or elſe when the parts aſcend or deſcend together, one by degrees, the other by leaps; and ſo the greater tenth may paſs into a fift; ſeldom when both parts leap together, or when they ſeparate themſelves by degrees; and this in regard of the relation *not harmonical*, which falls in between the parts. Thirdly, the greater third paſſeth into the eight by contrary motions, the upper part aſcending by degree.



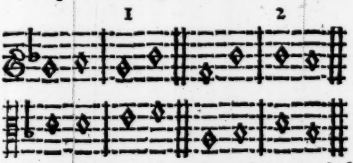
The greater third may alſo paſs into other Concords, and firſt into a leſſer third, when the parts aſcend or deſcend by degrees, or by the leſſer leaps. Secondly, it is continued, but rarely, becauſe it falls into relation *not harmonical*, thereby making the harmony leſs pleaſing. Thirdly, into a leſſer ſixt, when the parts part aſunder, the one by degree, the other by leap. Fourthly, into a great ſixt, one of the parts ſtanding, or elſe the upper part falling by degree, and the lower by leap.



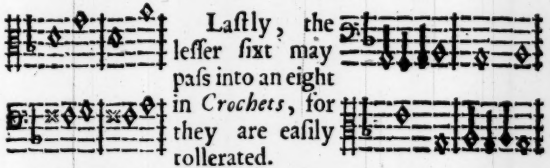
Of

Of the leſſer Sixt.

The leſſer ſixt regularly goes into the fift, one of the parts holding his place: Rarely into an eight, and firſt when the parts aſcend or deſcend together, and one of them proceeds by the half Note, the other by leap.

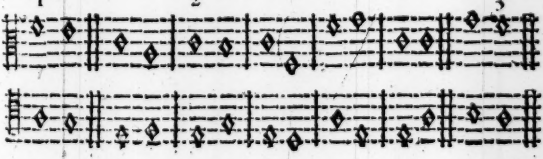


Howſoever the wayes of riſing and falling from the leſſer ſixt into the eight in the former Example may paſs, I am ſure that if the *Baſs* be ſharp in *F fa vt*, it is not tollerable to riſe from a ſixt to an eight.



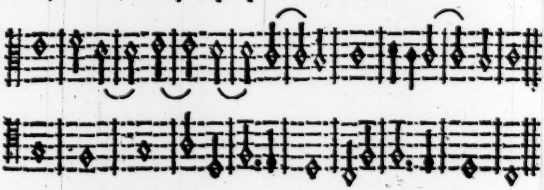
Laſtly, the leſſer ſixt may paſs into an eight in *Crochets*, for they are eaſily tollerated.

It paſſeth likewiſe into other Concords, as into a greater ſixt, the parts riſing or falling by degrees, as alſo in a greater or leſſer third, the one part proceeding by degree, the other by leap; or when one of the parts ſtands. It ſelf it cannot follow, by reaſon of the falling in of the relation *not harmonical.*

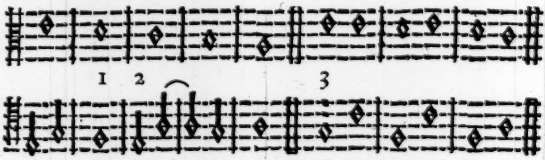


Of the greater Sixt.

The greater ſixt in proceeding affects the eight, but it will hardly paſs into the fift, unleſs it be in binding-wiſe, or when way is prepared for a Cloſe.



Finally, the greater ſixt may in degrees be continued, or paſs into a leſſer ſixt, as alſo into a greater third, or a leſſer third.



Theſe are the principal obſervations belonging to the paſſages of Concords, Perfect and Imperfect, in few parts; and yet in thoſe few for fuge and formality ſake, ſome diſpenſation may be granted. But in many parts neceſſity inforcing, if any thing be committed contrary to rule, it may the more eaſily be excuſed, becauſe the multitude of parts will drown any ſmall inconvenience.

FINIS.

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